THE CORNET À PISTONS IN FRENCH AND
FRENCH-INFLUENCED ORCHESTRATION FROM 1830 TO 1936

DOCUMENT

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By

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INTRODUCTION

In the early nineteenth century, composers needed a high brass instrument which was capable of being played chromatically and possessed an acceptable tone quality. During the preceding Classical era, the role of the natural trumpet in the symphonic repertoire basically was to serve a harmonic function. Beethoven, in his fifth and ninth symphonies, wrote diatonic passages which were performed on the natural trumpet and in the solo genre, Haydn and Hummel had written concerti for the keyed trumpet, a chromatic instrument which possessed a tone quality that was uneven from note to note as a result of the keyed mechanism. The trumpet required a device which would enable the instrument to play chromatically, but would not effect the tone quality of the instrument.

Stölzel and Blühmel provided this device when they invented the valve c. 1813. This innovation determined the future of brass playing. In Germany, the valve was readily applied to the trumpet, and the new innovation was accepted into the orchestra by trumpet players there. French trumpet players, on the other hand, would not play the valved trumpet in the orchestra, a stigma which remained in French orchestras until well past the middle of the nineteenth century. Indeed the valved trumpet was truly integrated into the
French orchestral trumpet section only in the last fifteen years of that century. The cornet à pistons became the acceptable alternative for French composers. This instrument was originally played by hornists, but when the design of the mouthpiece changed, trumpet players took up the cornet.

Hector Berlioz, in his *Treatise on Instrumentation*, gave us a great deal of information about both the cornet and trumpet in the nineteenth century. In his *Memoirs*, he also wrote about the cornet and its use in France. The cornet à pistons played an active role in his orchestration. Although he claimed the instrument possessed a "vulgar" tone quality, Berlioz scored consistently for the cornet throughout his compositional output. Further, he was imitated by his contemporaries and the succeeding generations of composers not only in France, but also in other countries.

A large amount of orchestral music, including opera, was examined in the preparation of this document to determine which composers did use the cornet à pistons in their orchestrations. The French school had a tremendous impact on the Russians in particular, whereas the Germanic composers did not employ the cornet in their symphonic repertoire. The historical contributions of Berlioz, Adam Carse, Anthony Baines, Edward Tarr, and Richard Birkemeier were extremely helpful in the preparation of the document. Research in regard to Russian composers was greatly aided through work with Dr. Margarita Mazo at the Ohio State University.
The document discusses the development of the valve and its application to the cornet. The implementation of the instrument into the French orchestra took place early in the nineteenth century giving credence to the premise that French composers were looking for a viable high brass instrument with a chromatic capacity. A survey, with numerous musical examples, of Berlioz’s works and other French composers of significant stature of the nineteenth and early twentieth century illustrates the important role that the cornet à pistons played in the symphonic idiom.

Outside of France, composers such as Verdi, Tchaikovsky, Elgar, and Vaughan Williams incorporated the cornet à pistons into their orchestral palette. In most instances, a direct line can be drawn from these non-French composers either to the French school of the nineteenth century or to Paris as an artistic and culture center.

Stravinsky, through his early training in Russia and later relationship with Dyagilev and the Ballets Russes, was well aware of French compositional style. This document examines his use of the cornet à pistons in the 1911 version of Petrushka and in the chamber work, L’histoire du soldat. Prokofiev, like Stravinsky, was indoctrinated into western European music in his youth and his exposure to the artistic life of Paris no doubt influenced his instrumentation.

The cornet à pistons provided the nineteenth-century French composer with a completely chromatic high brass
instrument. This instrument developed throughout the nineteenth century from a raucous-sounding, military band instrument to one which had a lyrical capability as well as technical facility. The cornet, as used in French orchestration, performed an important role as a melodic and chromatic instrument until the valved trumpet became accepted by the French orchestral trumpet players in the last decade of the nineteenth century. From the music which is examined in this document, one can determine the cornet’s important position throughout the nineteenth century only to be eventually equalled and to be replaced by the valved trumpet.
CHAPTER I
1. The history of the valve

To discuss the cornet à pistons, the significance of the invention of the valve and its development must be examined first. The valve enabled the trumpet to play in a fully chromatic manner without the two principal disadvantages of either the keyed trumpet or stopping technique: 1) the unequal tone quality inherent to the stopped trumpet technique and keyed trumpet and 2) the slowness of a cumbersome device for changing pitches. There was the slide trumpet which did not demonstrate the same uneven sound, but the mechanism was somewhat awkward.

Birkemeier maintains the impetus for the expanding of the effective playing range of the trumpet in the middle and lower registers came primarily from the military band.¹ Music performed outdoors must be louder in order to carry over longer distances, therefore the keyed trumpet and the use of the stopped trumpet technique did not meet this demand.

The invention of the valve, which did allow for a full chromatic instrument, was attributed to Heinrich Stölzel.

From the *Allgemeine Musikalische Zeitung* (AMZ) in 1815 came
the following communication:

New Invention
Kamermusikus Heinrich Stölzel of Pless
in Upper Silesia has, for the perfection
of the *Waldhorn*, devised a simple mechanism
by which a chromatic scale of nearly three
octaves, with all non-natural notes clear
and strong, and similar in sound to the
natural notes, is obtained by the means of two
levers for the right hand....He has laid his
invention before the King of Prussia and now
awaits a favourable outcome.

Breslau, G. B. Bierey²

However, research exists which provides other informa-
tion regarding the advent of the valve mechanism. The Irish-
man Charles Caggert of London developed a valve mechanism
which was patented on August 15, 1788. The premise of his
idea was the uniting of a D and an E flat trumpet (or horn)
to a common mouthpiece. In the patent, he stated:

"My Sixth New Improvement on Musical Instru-
ments relates to the French horns or trumpets,
and consists in uniting together two French
horns or trumpets in such a manner that the
same mouthpiece may be applied to either of
them instantaneously during the time of the
performance, as the music may require.³

He explained further that the narrow ends of
the two instruments are brought together in a box, and that:

"In the cover of this box, what is commonly called the mouthpiece is fixed by means of a joint, by means of a piece of elastic, gum or leather, or otherwise, so that the point of the mouthpiece may be directed to the opening of either of the horns or trumpets at pleasure, at the same time that another piece of elastic, gum or leather, or other proper material, stops the aperture of the horn or trumpet which is not in use."

Claggert's specifications suggested a movable mouthpiece system which enabled the player to move quickly from one instrument to the other. However he did not elaborate on the mechanism inside the "box." He neglected to explain how "an entire chromatic scale" was produced when in combining the open notes on a D and an E flat pitched instrument, a fully chromatic scale on the trumpet does not occur until the fourth octave of the harmonic series. There are no extant instruments of Claggert to examine nor is there evidence that players used his invention.5

The next stage, after Claggert, in the development of the valve is the first valved trumpet of the nineteenth century, reportedly built by Anton and Ignaz Kerner of Vienna in 1806.6 Hans Zorn, in his dissertation Die Trompete in der deutschen Orchestermusik von 1750 bis m. 20 Jahrhundert,

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4Carse, op. cit., 63-64.
5ibid.
6Birkemeier, op. cit., 27.
described this instrument as being built with two valves and pitched in A flat.\textsuperscript{7}

It is at this point in the chronology of the valve where the above-mentioned Heinrich Stölzel’s invention should appear. The hornist Stölzel played on a valved horn in Berlin in 1814 which was manufactured by the firm of Griessling and Schlott. No clear description of this instrument survives.\textsuperscript{8} In 1815, Stölzel, who was at that time thirty-eight years of age, was playing horn in the orchestra of the Prince von Pless in Upper Silesia. An enterprising man, Stölzel began to advertise his new mechanism and performed on the valved-horn in Leipzig in 1817. In the Allgemeine Musikalische Zeitung, (November 1817) an article appeared under the heading of "Wichtige Verbesserung des Waldhörns" by Friedrich Schneider. This article discussed Stölzel’s invention, but Schneider also made mention of two "airtight valves (Ventile) for the right hand, pressed down like piano keys and returned by springs."\textsuperscript{9}

In 1818, Stölzel was playing in the royal orchestra in Berlin. There he became acquainted with Friedrich Blühmel, who was often referred to as a Berliner. Blühmel was a Berghoboist, which in the 1800’s was the designation of any

\textsuperscript{7}Birnmeister, op. cit., 23.
\textsuperscript{9}Carse, op. cit., 63.
player in a wind band; it did not necessarily indicate an oboist. Blühmel was most likely a hornist.

In the AMZ of July 1818, an article appeared that the two, Stölzel and Blühmel, had invented devices which accommodated all the chromatic notes of a scale to be played on trumpet and horn without the aid of crooks or by the hand-stopping technique. A joint patent was granted to them in 1818 for the invention of the so-called "square" or "box" valve, a mechanism which had a four-cornered outside casing. The patent protected the invention for ten years in Prussia. Mahillon, the Belgian, instrument maker, procured a copy of this document and confirmed that the patent was granted jointly in both names. Unfortunately, any diagrams or specifications were lost. Mahillon also wrote that the patent was signed only by Friedrich Blühmel.

Soon after the patent for the "box" valve was issued, Stölzel and Blühmel dissolved their association, each disputing with the other over the true inventor of the valve. Blühmel claimed he had developed the idea of the valve as early as 1811, however he did not provide a working model. This was known as the Röhren-Schiebe-Ventil or Schieber-röhren ('slider tubes'). The latter term was used in subsequent years as the designation for the tubular valve. The tubular valve became quite famous and was normally

\textsuperscript{10}Carse, \textit{op. cit.}, 65.

\textsuperscript{11}ibid.
associated with Stölzel's name. It was particularly popular in France. ¹² Eventually, Stölzel bought out Blühmel upon the expiration of the patent.

Tarr gives evidence that after the separation of Blühmel and Stölzel, Blühmel became associated with the Karlsruhe instrument maker W. Schuster. Schuster manufactured instruments for Blühmel using the square valves which were then called "Schuster valves."¹³ Richard Birkemeier, in his dissertation, presented a conflict with Tarr's information in his statement that W. Schuster of Karlsruhe had manufactured instruments which used Stölzel's improved box valve in 1825. An extant trumpet is displayed at the Musikinstrumentenmuseum in Berlin which was constructed with the improved Stölzel valve.¹⁴

Still another name in the history of the valve is Friedrich Sattler, who was active in Leipzig (c. 1819) developing new designs for the valve. His innovative design was called the Doppelrohrventil or the double-piston valve. This mechanism was a further development of Stölzel's valve system by the addition of a third valve and a change in the

¹²Tarr, op. cit., 159.
¹³Ibid.
¹⁴Birkemeier, op. cit., 27.
configuration.\textsuperscript{15}

In an article from the \textit{AMZ}, 1821, E. F. F. Chladni described Sattler's double-valve system. The design incorporated two sliding tubes for each valve rather than the true piston of Stölzel and Blühmel. Even though Chladni referred to a two-valve trumpet by Sattler in the 1821 article, apparently the three-valve configuration did not appear until c. 1830.\textsuperscript{16}

Valved trumpets and horns arrived in Paris in the 1820's. Gasparo Spontini, who was the director of the Court Opera in Berlin, had sent these instruments to France. Of the horns and trumpets, there were instruments in the two-valve configuration as well as those with the three-valve system. Also several of the instruments employed the Stölzel valve. A trumpet, pitched in F equipped with three tubular valves, was among these instruments.

The famous French trumpet player F. G. A. Dauverné (1800-1874) and his uncle, David Buhl, were the first French trumpet players to play these Prussian valved trumpets. It was reported that the two Frenchmen found the Prussian trumpets unsatisfactory in tone quality and the mechanisms to

\textsuperscript{15}Tarr, \textit{op. cit.}, 160.
\textsuperscript{16}Birkemeier, \textit{op. cit.}, 27.
be awkward and unacceptable.\textsuperscript{17}

Spurred on by Dauverné, J. C. Labbaye, in 1826, became the first French instrument maker to attempt the duplication of and improvement to these Prussian instruments. Labbaye's experiments failed, but in 1828, the manufacturer Jean-Louis Antoine Halary (1788-1861) exhibited the first successful valved trumpet produced in France. Halary's trumpet was constructed with only two valves.\textsuperscript{18}

In 1827, Dauverné used the newly improved valved trumpet for the first time in the orchestra for Chelard's \textit{MacBeth}. From this time, the valve was referred to as the "Stölzel valve." Not only was the valve mechanism applied to the trumpet, but also the military posthorn, known as the \textit{cornet de poste} or the \textit{petit cornet}, was equipped with the valve as well. The instrument was thus known as the \textit{cornet à pistons}, cornet with valves.

In Germany, instrument makers began to disregard the Stölzel valve and adapted Sattler's double-piston valve to their products as well as incorporating Blühmel's new innovation, the \textit{Drehbüchsenventil}. This was perhaps the first rotary valve. Blühmel applied for a patent for his invention in 1827, but was denied. The rotary valve was attributed to Joseph Riedl (d. 1840) this information was

\textsuperscript{17}\textit{Ibid.} \\
\textsuperscript{18}Torr, \textit{op. cit.}, 159.
derived from a patent dated 1835. According to Carse, the patent was located by the trumpet historian Reine Dahlqvist.

The valve underwent its greatest refinements in the 1830's. The double-tube "Vienna valve" was a contribution of Leopold Uholmann of Vienna. He received a patent for this invention in 1830. It was an improved version of the double-piston valve of Sattler. Uholmann introduced a spring-loaded slide return mechanism as well as the enclosure of the movable tubes to avoid contact with dust. Also from the specifications in his patent, there was evidence of a water key, perhaps the first in the history of brass instruments.19

The Berinerpumpenventil or the Berlin piston valve originated from the Stukerbuchsenventil or pin capsule valve. This was an invention of the famous leader of the Prussian Cavalry Guards (a military band), Wilhelm Wieprecht (1802-1872). Wieprecht was very familiar with Stölzel's work and wrote an account of the invention of the valve in the Berliner Musikalische Zeitung in 1845. The Berlin piston valve was patented in 1835 by Wieprecht who had collaborated with the Berlin brass instrument maker Moritz. This was an extremely popular valve mechanism among military band instrument makers and Adolphe Sax (1814-1894) of Paris built his instruments employing the Berlin piston valve mechanism.

19Tarr, op. cit., 160.
In England, John Shaw patented a disc valve in 1838. He collaborated with Augustus Köhler (d. 1878). Halary of France had devised such a valve in 1835, but did not patent it. However as early as 1824, Shaw had obtained a patent for an earlier form of the disc valve.20

Etienne F. Periné, the famous French instrument maker, took the piston valve of Stölzel to its final stage in 1839. It is Periné's improved design which is the standard for all piston-valved instruments used today.21

During the 1830's the integration of a third valve became the norm in the construction for all the valved brass instruments. Before the addition of the third valve, the first valve was to lower the pitch one-half step; the second lowered it one whole step. The additional third valve lowered the pitch one whole and one-half steps. The modern configuration of the valves reversed the early valve arrangement of the first and second valves. The result was the placement of the short half-step valve slide between the two longer valve slides. The main function of the third

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20Tarr, op cit., 161.
valve was to complete the chromatic scale as well as improved intonation.  

2. The cornet à pistons

The cornet à pistons was introduced in France during the third decade of the nineteenth century. There is an extant instrument which is presumed to have been constructed in 1828 in the Courtois Frères collection in Paris, however the instrument bears no date. Halary applied the piston valve to the conical bored and circular-coiled small horn known in France as the cornet, cornet simple, cornet ordinaire, cornet de poste, or petit cornet.

The petit cornet or the cornet de poste was a small circular horn which was fitted with a tuning slide. Gevaert, in the Traité général d’Instrumentation (Ghent 1863), referred to the cornet simple as a military band instrument, and the cornet de poste was used in French military bands prior to the advent of the saxhorn. The cornet simple was constructed in C, but could be pitched lower by the use of coiled crooks to B, B flat, A and A flat. However it was a very limited instrument which could only play the open notes of the harmonic series between the second and eighth

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22 Birkemeier, op. cit., 2.
23 Carse, op. cit., 244.
The cornet simple evolved into the cornet à pistons when Hallary equipped the instrument with valves. The earliest cornet à pistons retained the circular form, but soon the folded trumpet configuration became the preferred construction. Hallary’s first cornet à pistons had two valves and later he added the third valve. He employed the long narrow Stölzel valves (schubventil pattern). Specimens of this cornet were manufactured by Guichard in Paris (1830-1845) and also by the firm of Griessling & Schlott. The Stölzel valve was replaced by the Perinét type. These valves were shorter and wider than the Stölzel ones. The Perinét valve became accepted as the standard for the manufacturing of instruments with valves and is still the design of the piston valve used today.

The French cornet à pistons, like its ancestor the cornet simple or cornet de poste, was pitched in C. The instrument was provided with two shanks for the keys of B flat and A and had a set of coiled or oblong crooks for A flat, G, F, E, E flat, and D. There were short half-step shanks which enabled the instrument to be pitched in B natural, F sharp and D flat. Crooking the instrument below F was short-lived, however one manufacturer, Cousenon,

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24Carse, *op cit.*, 244.  
supplied the crock sets down to F as late as 1916.\textsuperscript{26} By the second half of the nineteenth century, most cornet players preferred to use the B flat, A and A flat crooks exclusively.

The valved cornet was very popular, and by the middle of the nineteenth century, it was being manufactured in various countries and in numerous designs. In England, for instance, the French cornet à pistons model of Köhler was copied by London instrument makers including Pace, Pask, Key, and Grayson.\textsuperscript{27} Köhler, himself, also produced many cornets which were equipped with the disc valve of John Shaw.\textsuperscript{28} Cornets were also being manufactured in Germany (by Wieprecht), Austria, Belgium (by Adolphe Sax), Russia, and the Netherlands (by Embach).

Until late in the century, the piston valves were placed to the left of the bellpipe (on the modern cornet, they lie on the right side). Also on the older cornets, the second valve protruded toward the player’s hand rather than at right angles to the line of the instrument. In this construction, the three valves did not lie in a straight line; the second stood to the left of the first and third.\textsuperscript{29}

By the mid 1840’s, the cornet, equipped with the Perinét valve, was constructed in an arrangement which became the

\textsuperscript{26}Baines, \emph{op. cit.}, 227.
\textsuperscript{27}Birkemeier, “The History and Music of the Orchestral Trumpet of the Nineteenth Century,” 28.
\textsuperscript{28}Carse, \emph{op. cit.}, 247.
\textsuperscript{29}\textit{Ibid.}, 245.
standard. This model employed three reversals of the tubing before the mouthpipe entered the third valve. The instrument became heavier and produced a more solid sound partly due to the improved valve mechanism. There was also an additional tuning slide which could be inserted before the point where the last bow entered the valves. This slide was used to tune a sharp-pitched cornet to a low-pitch piano. In England, the mechanism was called the "piano slide."^31

It was known that cornet bells were used by Parisian instrument makers on trumpets. The B flat shank was integrated into the mouthpipe by the early twentieth century. This change in construction occurred in both France and the United States. The mouthpipe could be made with a taper up to 35 cm.^32

A significant difference between the cornet and a small-valved trumpet was the design of the mouthpiece. The cornet mouthpiece had a much deeper cup. However, the early cornet mouthpieces bore a closer resemblance to the horn mouthpiece. These mouthpieces were narrow-rimmed, thin-walled with a very deep conical interior up to 17 mm. which merged gradually into the backbore. The tone quality of the cornet equipped with the horn-like mouthpiece was referred to as "round with a more velvet sound" rather than the more

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^30 Baines, op. cit., 228.
^31 ibid.
^32 ibid.
penetrating sound of the deeper cup. Although Hector Berlioz (1803-1869) scored for the cornet à pistons in many of his works, he was among the first to attack the tone quality of the instrument:

"A phrase....would become poor and detestably vulgar if brought out by the snapping, noisy bold sound of the cornet à pistons."

In its earliest stage, the valved cornet was considered more as a small horn rather than a type of trumpet. Thus in France, the cornet was initially played by horn players, not trumpet players. According to the Encyclopédie de la Musique, Paris 1927, (Lavignac-Laurencie) the musicians Schlotmann, Forestier and Maury were among the hornists who adopted the cornet à pistons as their instrument. It was when the lower crooks became obsolete and only the higher pitched crooks remained that the cornet lost its horn-like tone quality. It was at this point that the cornet à pistons was passed from the hands of the hornist to those of the trumpet player.

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33Carse, op. cit., 246.
CHAPTER II

The integration of the cornet à pistons' into the orchestra

The orchestration of French operatic composers of the early nineteenth century introduced a new exuberance in the writing for brass instruments. The French opéra comique composer Louis Joseph Ferdinand Hérold (1791-1833) was known for his full, yet often blatant, brass writing from his earliest work Marie (1826) through to his late works Zampa (1831) and Le Pré aux Clercs in 1832.\textsuperscript{34} The music of the better-known Daniel Francoise Esprit Auber (1782-1871), such as the Grand opéra, La muette de Portici (1828) and the opéra comique, Fra Diavolo (1830), displayed the exhilarating, grandiose quality of brass writing which was to permeate the next forty years of French music.

The first use of the cornet à pistons in the French Grand opéra tradition appeared in Halévy's La juive (1835) followed by Les Huguenots of Giacomo Meyerbeer in 1836. Also Meyerbeer's Le Prophète (1849) and L'Africaine, which was published posthumously in 1865, were scored for two cornets à pistons and two trumpets.

The combination of two cornets à pistons coupled with two natural trumpets became a normal configuration in brass

\textsuperscript{34}Adam Carse, The History of Orchestration, (New York: Dover, 1964), 252.
writing of many nineteenth-century French composers. The trumpet parts were, however, written for the natural trumpet because the trumpet players in France for most of that century were reluctant to play the valved trumpet. A good example of this attitude is demonstrated by F.G.A. Dauverné, who in 1836 was appointed the first professor of trumpet at the Paris Conservatory. Although Dauverné did play the valved trumpet in the orchestra, he preferred the natural trumpet and stated his strong opposition to the valved trumpet's use in orchestral playing.35 Furthermore, the parts for the cornets were indeed composed for this new addition to the orchestra, and as stated in Chapter One, the cornet à pistons was first played in the orchestra by hornists.

The cornet à pistons, like the horn and trumpet, could be pitched in various keys by the aid of crooks as explained in Chapter One. When the key of a composition was in a sharp key, the cornet was pitched, by the aid of a crook, to accommodate a sharp key signature. For example, in a work in D Major, the cornets would most likely be pitched in A; for a G Major composition, they would be pitched in E or possibly A. This premise can be applied conversely. When a movement or section of a work would be in a flat key such as E flat,

the composer would again crook the cornet in either E flat or B flat to accommodate the key of the music. Within a composition, the pitched key, the crooking, of the instrument would often change in order to play within a particular key of music. A change in the crooking would often occur within transitional sections to assist in modulations, for example, the cornet would be pitched in B flat or E flat in order to move from g minor to B flat Major. In French orchestration, the composer would normally allow adequate time for the crook changes to be made.

BERLIOZ

Hector Berlioz (1803-1869) was the first composer to employ the cornet à pistons in a purely orchestral work, Symphonie fantastique, op. 14, (1830). The impact of this work has been reflected in the music of French and Russian composers, among others, well into the twentieth century. Berlioz wrote in his Treatise on Instrumentation, that the cornet sounds its best when pitched in A, A flat and B flat and that the cornet should be used almost exclusively in these keys. Low keys, such as G, F, E, and D were generally thought to possess poor tone quality and intonation. Berlioz also stated that the highest cornet, pitched in C, was rather
difficult to play. Berlioz wrote that:

"In France the cornet is very much in fashion at present, especially in certain musical circles where elevation and purity of style are not considered essential qualities. It has become the indispensable solo instrument in quadrilles, galops, variations and other second-rate compositions. The prevailing custom of dance orchestras of assigning melodies more or less devoid of essential character of its tone—which has neither the nobility of the horn nor the dignity of the trumpet—makes the introduction of the cornet into the higher melodic style very difficult."  

It is, therefore, very interesting that in the majority of his works the cornet characteristically had a more prominent role than the trumpet since Berlioz distinctly viewed the cornet as inferior to the trumpet. However, keep in mind that the cornet à pistons was the only clear choice in the high brass section (that French composers had access to) which could play in a fully chromatic manner.

In the first movement of Symphonie fantastique, which is entitled "Rêveries, Passions," the cornets à pistons are pitched in G. The trumpet parts in the first movement are in C. From mm. 410-439, the cornets play the theme with the flute, piccolo and oboe, but are placed in the extreme low register which exemplifies Berlioz’s perpetual use of contrasts in his orchestration. Musical Example #1 shows the first appearance of the cornets and trumpets in the movement.

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37 Ibid., 295.
Note that the harmonic progression at this point in the movement is moving back toward the tonic of C Major (m. 412).

Ex. 1: *Symphonie fantastique*, I, mm. 410-439.

Berlioz later added a solo obbligato for the cornet à pistons to the original second movement, "Un Bal," of *Symphonie fantastique*. This cornet part does not appear in either the first edition of the score or in the original parts. Edward Cone suggests, but does not give a date, that the cornet obbligato was added for some specific performance or for some virtuoso player.\(^{38}\) Cone also points out that Berlioz used the cornet part to emphasize important harmonic progressions such as the arrival of the dominant and its

resolution at the end of the introduction (mm. 30-360; the
development leading to the deceptive cadence (mm. 106-115);
and the return to the primary material in mm. 171-175. The
cornet part even added a rhythmic counterpoint in the last
phrase of the coda.\(^39\)

The added cornet obbligato in the second movement of the
Symphonie fantastique demonstrates an increased technical and
melodic capability among cornetists. The cornet à pistons
solos with the strings playing either in unison or at the
third. The technical demands include rapid finger dexterity, single tonguing, rapid slurring and multiple
articulations. Musical Example #2 (mm. 233-256) excerpts a
short passage from the solo cornet obbligato which
demonstrates the melodic line that Berlioz scored for the
cornet.

Ex. 2: Symphonie fantastique, II, mm. 233-256.

\[\begin{align*}
\text{Ex. 2: Symphonie fantastique, II, mm. 233-256.}
\end{align*}\]

In the "March to the Scaffold", mvt. IV, beginning at
measure 62, the cornet à pistons I in B flat carries the
theme with the upper woodwinds. See Musical Example #3. The

\(^{39}\text{Cone, op. cit., 265.}\)
key of this passage is B flat major. Perhaps Berlioz gave this thematic material to the cornets for their "vulgar" tone quality of which he often made mention. The trumpets in this passage play the same rhythmic notation as the cornets, but with no diatonic movement. The trumpet parts serve only to reinforce the harmony demonstrating the restricted capabilities of the natural trumpet.

Ex. 3: *Symphonie fantastique*, IV, mm. 62-77.

_Harold en Italie* op. 16 (1834) was written after Berlioz's sojourn to Italy. Berlioz reworked the principal thematic material of the overture, *Rob Roy*, (1832) into a large orchestral work with viola solo. The work, inspired by Byron's *Childe Harold*, was intended to be an orchestral series of scenes in which the solo viola represented the
personage of Harold.

"I wished to put the viola in the midst of poet recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's Childe Harold." 40

Unlike the overture to Rob Roy, Berlioz scored for the 2+2 combination in Harold en Italie. Note that the early overtures of Berlioz, Les frays-lyges, op. 3 (1825), Waverly, op. 2 bis (1828), Le roi Lear, op. 4 (1831), and Rob Roy (1831) are all scored for three trumpets except for Le roi Lear which has two trumpets.

Berlioz scored for two cornets à pistons pitched in A and B flat and the two trumpets in C in Harold en Italie. Very early in Harold, Berlioz exposed the cornet à pistons' lyrical quality by scoring the "Harold" motif for it. The solo cornet is pitched in A in this passage (Musical Example #4, mm. 69-88). Not only is the melodic capability of the instrument displayed in this passage, but Berlioz extended the range previously employed in Symphonie fantastique of f" to g" (concert pitch).

Ex. 4: *Harold en Italie, I, mm. 69-88.*

In the last movement, "Orgie de Brigands", the cornet à pistons is restored to its more 'vulgar' character, that is, the writing is more exuberant and technically demanding. Berlioz changed the pitch of the cornets to the key of this movement, B flat Major. See Musical Example #5, mm. 177-194.

Ex. 5: *Harold en Italie, IV, mm. 177-194.*
From middle period of Berlioz’s compositional output, the cornet à pistons figured prominently in his scoring. In the monumental Tuba Mirum of the Requiem (Grande messe des morts) (1837), Berlioz wrote for four brass bands which he instructed to be placed:

"beyond the main body of performers, one at each corner. At the point where they enter, at the beginning of the Tuba Mirum—which follows the Dies Irae without a pause—the music broadens to a tempo twice as slow. First, all four groups break in simultaneously—at the new tempo—then successively, challenging and answering one another from a distance, the entries piling up, each a third higher than the one before. It is therefore of the utmost importance to indicate the four beats of the slower tempo very clearly the moment it is reached; otherwise the great cataclysm, a musical representation of the Last Judgment, prepared of forces in a manner at the time unprecedented and not attempted since—a passage which will, I hope, endure as a landmark in music—is mere noise and pandemonium, a monstrosity."

With this passage of the Requiem, Berlioz remained unsurpassed in sheer numbers until the orchestral forces of Richard Wagner and unequalled in volume until the twentieth century. The scoring for the Tuba Mirum is as follows: Band 1: four cornet à pistons in B flat; Band 2: two first trumpets in F; two second trumpets in E flat; Band 3: four trumpets in E flat; and Band 4: four trumpets in B flat.

41Cairns, op. cit., 231.
basso. Musical example #6 presents the scoring of the Tuba Mirum.

Ex. 6: Tuba Mirum, Requiem.

The Lacrymosa of the Requiem is also heavily scored for the four additional orchestras with four cornet à pistons in A (Band 1); four trumpets in E (Band 2); four trumpets in D (Band 3); and four trumpets in C (Band 4). The main tonal center of the Lacrymosa is a minor. The most lyrical writing lies in the cornet parts. Musical Example #7, mm. 134-146, demonstrates the melodic writing for the cornet in this work. (Musical Example #7, overleaf).

In his Memoirs, Berlioz wrote of a special concert given as a benefit for the director of the Paris Opéra in October 1840. The Tuba Mirum was scheduled to be performed and on
the evening of the concert, Berlioz displayed extreme anxiety about his trumpet players in the Paris Opéra.

"...But there was something else that I was afraid of. The four small brass bands in the pieces from the Requiem contain trumpets and cornets in various keys (B flat, F, and E flat). It so happens that the crook of a trumpet in F, for example, differs little from the crook of a trumpet in B flat, and it is easy to confuse them. In the Tuba Mirum some sly dog could slip me a fanfare in F instead of B flat. His excuse would be that he had used the wrong crook. Meanwhile he would have engineered a fearsome cacophony.

Just before the Dies Irae began, I left my desk and went round the orchestra, asking each trumpet player and cornet player to let me see his instrument. I inspected them carefully, scrutinizing the inscriptions on the various crooks, "in F", "in E flat" until I reached the Dauverné brothers (who played in the Opéra orchestra), when the elder made me blush by saying, "Oh Berlioz, how could you? Surely you don’t suspect us. We would never do a thing like that. And we’re your friends." The reproach stung me (though what I had done was only too excusable) and I stopped my investigations. My worthy trumpeters made no mistakes, everything went well, and the Requiem pieces produced their due effect."42

From Berlioz’s words, we can ascertain several things about trumpet and cornet playing in the 1810’s and 1840’s. Apparently, the constant changing of the numerous pitched crooks resulted in mistakes and that players were not so well-versed in their instruments to avoid such catastrophes. Also the possibility exists that the Dauverné brothers had quite a sense of humor and were not above doing such a trick.

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42 Cairns, op. cit., 260-61.
Ex. 7: Lacrymosa, Requiem, mm. 134-146.

Benvenuto Cellini, op. 23 (1834-38) is scored for four trumpets and two cornets à pistons, however the overture to this opera is scored for the 2+2 configuration. Following Benvenuto is another literary inspired composition, Roméo et Juliette, op. 17 (1839), which has the conventional two trumpet and two cornets à pistons configuration. Berlioz chose a wider variety of keys for the cornet à pistons and trumpets in this composition. In his Treatise, Berlioz wrote about the various crooking possibilities for not only the
cornet and trumpet, but for the horn as well and took advantage of this knowledge in his music to accommodate a wide spectrum of tonal centers.

In the Allegro fugato section of Roméo et Juliette, the first cornet is pitched in A while the second is in B flat. Berlioz wrote for trumpet in H (B natural) in the closing Andante un poco maestoso, in B Major, an indication which was not frequently seen in compositions of French composers, but of German ones. However, Berlioz knew that the French cornet was capable of being crooked in B natural. Had this work been written ten years later, the influence of his trips to Germany, Austria and Russia could have been the impetus. But in 1839, only the ongoing development of brass instruments in Paris and Berlioz’s own idiosyncratic compositional style can give credence to his choices.

M. de Rémusat, who was the Minister of the Interior of France in 1840, commissioned Berlioz to write the Grande symphonie funèbre et triomphale to celebrate the ten year anniversary of the 1830 Revolution. Berlioz decided to write for a large body of wind instruments, in essence a military band, rather than the orchestra because the debut of this composition was to take place outdoors. Again, Berlioz reworked music from early compositions, for example, the second movement "Oraison funèbre" trombone solo is drawn from
Les franc-juges. The first movement, "March Funèbre" is considered one of Berlioz's most powerful works. In 1842, Berlioz added an optional string orchestra and choral parts to the original military band instrumentation.

The overture *Le carnaval romain*, op. 9 (1844) highlighted, once again, the technical capacity of the cornet à pistons. Berlioz resumed the 2+2 configuration with the cornets pitched in A and the trumpets in D. The tonal center of the overture is A Major. From the musical examples, it is obvious that the cornet had increased its stature as a melodic as well as a technical instrument (Musical Examples #8a mm. 244-257; 8b mm. 344-355).

Ex. 8a: *Le carnaval romain*, mm. 244-257.

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Ex. 8b: Le carnaval romain, mm. 344-355.

The composition which bridges into Berlioz’s late period is La damnation de Faust, op. 24 (1846). Inspired by Goethe’s Faust, Berlioz chose only the parts of this epic which met his needs. Berlioz originally perceived this work as an ‘opéra de concert;’ its impact was too dramatic for a staged presentation. In La damnation de Faust, Berlioz inserted the famous Rákóczy March at the end of the first section. Berlioz scored La Damnation de Faust with the 2+2 configuration, the cornets in A and the trumpets in C. Musicial Example #9 comes from the seventh section, Moderato assai un poco lento, in which the first cornet has a lengthy melodic solo in the low register. Berlioz’s use of the cornet in the low register in a melodic passage is somewhat unusual especially at a slow tempo indication.

45 Macdonald, op. cit., 141.
Ex. 9: *La Damnation of Faust.*

Berlioz’s late period can be placed beginning in 1849 with the ceremonial work, *Te Deum*, op. 22. Following this composition is another choral work of a more reflective nature, *L’enfance du Christ*, written between 1850 to 1854. In both works, Berlioz wrote for for the cornet/trumpet configuration as he did in the opera, *Les Troyens* (1856-59).

His final work, a comic opera in two acts, *Béatrice et Bénédict* (1860-62), is scored for two cornets à pistons and two trumpets. In the overture to the opera, Berlioz pitched the cornets in A and the trumpets in E. The tonal center of the overture is G Major. Musical Example #10 (mm. 310-323) shows an emerging equality between the two parts, however the cornet parts continue to be more melodic evidenced by the
diatonic and chromatic passages which Berlioz scored for them.

Ex. 10: *Béatrice et Bénédict*, mm. 310-323.

Berlioz’s stature as a composer and orchestrator left an indelible imprint on the generations of composers which followed. His prolific output certainly exploited the use of the cornet to a greater extent any other French composer not only in number of performers, but also in technical demands.
CHAPTER III
A Survey of French composers

Although the compositional output of French composers from the midpoint of the nineteenth century was considerable, no one composer used the cornet à pistons in his orchestration as consistently as Hector Berlioz. This chapter will survey the composers of significant stature from the nineteenth-century French school into the twentieth century.

Charles Gounod (1818-1893) was a student of Halévy and was influenced by Meyerbeer's operas. Perhaps the most popular opéra lyrique from ca. 1850 was Gounod's Faust (1859). In his works, Gounod normally scored for two trumpets, however in Faust, he scored for two cornets à pistons and two trumpets. The interesting point is that Gounod did not write the four parts to be played simultaneously. In this case, either the same trumpet players alternated between trumpet and cornet or four players were employed to separately perform the trumpet and cornet à pistons parts. No evidence is available which can confirm either viewpoint, however the second assumption is more likely as Faust was written in 1859 and resistance by trumpeters to valved instruments continued into the last
decade of the nineteenth century. In his other symphonic works, including two symphonies, Gounod scored for two trumpets with the exception of Le Redemptio was written for three trumpets.

Ambroise Thomas (1811-1896) composed music for the stage and had studied with LeSueur in Paris. In his best known opera, Mignon, (1866) modelled after the earlier Faust, Thomas scored for the cornet à pistons (Musical Examples #1a, mm. 108-110 and 1b, mm. 178-180). His opera Hamlet has parts for two cornets à pistons and two trumpets. Thomas was held in high esteem as a composer of opera, although his output was limited.

Ex. 1a: Overture to Mignon, mm. 108-110.

Ex. 1b: Overture to Mignon, mm. 178-180.

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Jacques Offenbach (1819-1880) is considered to be one of the outstanding composers of popular music in the nineteenth century. Several of his works contain enduring trumpet parts, e.g. *La vie parisienne* (1866). His one serious opera, *Les contes de Hoffmann* (1866), which was incomplete at his death and finished by Guiraud, has retained an important position in the opera repertoire. In his orchestration, Offenbach did not score for the cornet à pistons.

Léo Delibes (1836-1891) is best known for his ballets. Tchaikovsky was greatly enamored with the works of Delibes. He compared his own music to Delibes' compositions. In his ballets, *Coppélia* (1870) and *Sylvia* (1876), Delibes scored for two cornets à pistons and two trumpets. In *Kassya*, he wrote for only the cornets. His later opera, *Lakmé*, (1883) reflects the rising preference toward the trumpet. Delibes scored *Lakmé* for three trumpets and no cornets. Delibes' influence will be discussed in relation to Tchaikovsky in the following chapter.

A figure of stature in the symphonic genre was César Franck (1822-1890). In the 1870's, Franck was appointed Professor of Organ at the Paris Conservatoire and from the 1870's until his death in 1890, Franck was at compositional peak. In the sacred oratorio, *Les bénédictions* (1879), Franck scored for two cornets à pistons and two trumpets, as well as in his symphonic poems, *Le Chasseur Maudit* (1882), and *Psyché* (1888). Musical Example #2, mm. 170-180 from *Le Chasseur*
Maudit, demonstrates Franck’s writing for the cornet in his symphonic poems. Fifty-two years after Berlioz’s *Symphonie fantastique*, the equality of the cornet and trumpet parts began to emerge especially in the works of César Franck.

Ex. 2: *Le Chasseur Maudit*, mm. 170-180.

But it is Franck’s writing for the cornet à pistons in the *Symphony in d minor* (1888) which best illustrates his use of this instrument. He scored for two trumpets in F and two cornets à pistons in B flat/A. It seems apparent from the melodic and chromatic nature of the trumpet parts that Franck was writing for the valved F trumpet. In this symphony, Franck illustrated a predilection for the trumpet over the cornet à pistons.

In the first movement, the cornets are pitched in B flat to accommodate the flat key signature of d minor. Musical
Example #3 comes from the first movement, mm. 127-145, in which Franck gave the melodic line to the trumpets versus the cornets. The cornets actually serve a harmonic function in this passage which illustrates the reversal of the cornet's and trumpet's roles by the late 1800's.

Ex. 3: *Symphony in d minor*, mm. 127-145.

In the restatement of the theme, mm. 331-348, the trumpets and cornets play the main thematic material together in unison (*Musical Example #4*). In mm. 417-436, Franck again projected the dominance of trumpet over the cornet in the restatement of *Musical Example #3*, however the trumpets, at
this point, are written in octaves.

Ex. 4: *Symphony in d minor*, mm. 331-348.

Franck's preference of the trumpet over the cornet à pistons is made obvious in the second movement of this symphony in which he scored only for trumpet; the cornet is tacet. In fact by the exclusion of the cornet in the second movement, the pervasive trend toward the use of the valved trumpet in late French orchestral music is more clearly apparent. The trumpet parts contain passages of a melodic nature versus the former harmonic function.

In the third movement, Franck continued to score prominently for the trumpets. The cornets are pitched A, the key of the movement, again sustaining the premise presented in Chapter 2 concerning the use of the various pitched parts
to accommodate the key of the composition or movement. The trumpets state the principal theme in mm. 37-44 while the cornets play a subordinate role. In mm. 72-83, there is a choral played by the first trumpet and the two cornets with the third trombone and tuba, indicated as dolce cantabile. The first trumpet has the melody, but of the two cornets, it is the second which moves in a countermelody to the trumpet (Musical Example #5).

Ex. 5: Symphony in d minor, mm. 72-83.

Ex. 6: Symphony in d minor, mm. 300-315
Later in the coda Franck employed this same scheme in mm. 300-315. The two trumpets state the theme with the cornets filling in the harmony, but beginning in measure 307, the second cornet spins out a countermelody. See Musical Example #6 on previous page.

In the final fifteen measures of this symphony, the main theme of the third movement is played by the trumpets with the cornets holding whole notes throughout the passage until the three last measures where an eighth note pattern, which is doubled by the violas, is heard. Musical #7 illustrates this passage. Given the nature of cornet parts throughout the entire symphony, this two-measure interjection is not consistent with Franck's cornet writing in this composition. Ex. 7: Symphony in d minor, mm. 426-436.

The Symphony in d minor of César Franck is an excellent indication of the changing roles, rather the reversal, of the trumpet and the cornet à pistons in the last fifteen years of the nineteenth century. The valved trumpet in F was reaching
its dominance in France and the cornet à pistons was acquiescing its former position.

Camille Saint-Saëns (1835-1921), like Gounod, studied with Halévy in Paris. He was an incredible organist who was much admired in artistic circles. Liszt hailed him as the world's greatest organist. Unlike his contemporaries, Saint-Saëns' compositional output is large, comparatively speaking. However, from his repertoire which was researched, only one composition was scored for the 2+2 configuration of cornet and trumpet, the dramatic work, Henry VIII, (1883). Saint-Saëns scored consistently for two trumpets with only a few exceptions e.g. Symphony No. 3, the "Organ" Symphony, (1886). This work is scored for three trumpets. The third trumpet part in the "Organ" Symphony exists somewhat independently of the first and second in a similar manner, yet much less complex, as the third trumpet parts of Richard Strauss.

Entering the Paris Conservatoire at the age of ten, Georges Bizet (1838-1875) studied with Halévy and Gounod. Bizet's life can be considered less than happy. After his youthful works, which include the Symphony in C, scored for two trumpets, the majority of Bizet's music was received less than favorably. Of his compositions, only the incidental music to Daudet's play, L'arlésienne (1872), which later was arranged into two suites, was scored for the combination of two cornets à pistons and two trumpets; cornets in B flat and
A, the trumpets in C and E. Musical Example #8, the best-known excerpt from this incidental music, comes from the allegro deciso (Tempo di Marcia) of Suite II, in which the cornets carry the march melody.

Ex. 8: L’arlé sienne.

Emmanuel Chabrier (1841-1894) was trained as a lawyer, but developed his skills as a composer and pianist. His circle of friends included Manet, Fauré, Chausson and D’Indy. In his opera, Gwendoline, (1885), Chabrier wrote for the 2+2 configuration. The later Le roi malgré lui (1887) is scored for two cornets à pistons and no trumpets. In Fête polonaise and Habanera, Chabrier again wrote for two cornets à pistons
and no trumpets. *Marche Joyeuse* is scored for the 2+2 combination.

Ex. 9: *España*, mm. 29-45.

Chabrier’s best known work, *España*, (1883) is scored for two trumpets in F and two cornets à pistons in B flat. The tonal center of *España* is B flat Major reflecting Chabrier’s choice of pitching the cornets in this key. The cornet and trumpet parts are basically of equal importance. Musical Example #9, mm. 29-45, demonstrates the trumpet part as the soloist with the cornets in a subordinate role. See Musical Example #9 above. Musical Example #10, mm. 380-392, displays Chabrier’s use of the cornet in a lyrical passage. Chabrier’s music shows a distinct French orientation which influenced the next generation of French composers.
Ex. 10: España, mm. 380-392.

The teacher of Ravel and Boulanger, Gabriel Fauré (1845-1924) is considered the master of the French song. He wrote little in the symphonic genre. In the few works which were scored for trumpet, Fauré wrote for two trumpets and no cornets. Among these compositions are Requiem, op. 48 (1877) and the 'song opera' Pénélope, (1913).

Jules Massenet (1842-1912) studied composition with Thomas at the Paris Conservatoire. Upon winning the Prix de Rome in 1863, Massenet became acquainted with Liszt. In 1887 he was a teacher of composition at the Paris Conservatoire influencing young composers such as Charpentier, Koechlin and Pierné, none of whom reached the same status of their teacher. In his dramatic music Herodiae (1877) and Le Cid (1885) and the incidental music to Phèdre (1900), Massenet scored for the combination of two cornets à pistons and two trumpets. His best-known work, the opera Manon, (1884) is scored for two trumpets. His writing for trumpet and cornet is unimaginative and usually serves a harmonic function.

Vincent D'Indy (1851-1931) studied with César Franck in Paris and was a devoteé to him. The Schola Cantorum, which
D'Indy founded, was set up as a Franckist conservatory. His orchestration reflects the influence of Franck. In the *Symphonie sur un chant montagnard françois*, op. 25 for orchestra and piano (1886), D'Indy wrote for the 2+2 combination. D'Indy followed his teacher's example of this orchestration from Franck's *Le Chasseur Maudit* (1882). The cornets in this work are pitched in A/B flat and the trumpets are in E and F. Musical Example #11, mm. 398-411, from *Même mouvement* section, exhibits D'Indy's equal treatment of the trumpet and cornet represented by the alternation of the thematic material between the two instruments.

Ex. 11: *Symphonie sur un chant montagnard françois*, mm. 398-411.

Musical Example #12, mm.481-494, comes from the *Très vite* which illustrates the melodic doubling of the four instruments similar to that of Franck. The *Symphonie sur un chant montagnard françois* along with Franck's *Symphony in d minor* (1888) illustrate the emergence of the trumpet over the cornet à pistons in French orchestration during the last two decades of the nineteenth century. In his other orchestral
music, which include two more symphonies and the symphonic poem, *Istar*, D'Indy did not score for the cornet.

Ex. 12: *Symphonie sur un chant montagnard français*, mm. 481-494.

A student of Massenet, Ernest Chausson (1855-1899) was also influenced by Franck. He had traveled to Germany and heard the music of Richard Wagner. In the artistic circles of Paris, the rather affluent Chausson was a friend of Debussy, Mallarmé and Albéniz. His output was small as he died at a young age. From his orchestral repertoire, the symphonic poem, *Poème de l'amour et de la mer* (1882-1893) and the *Symphony in B flat*, op. 20 contain trumpet parts. The *Poème* was scored for two trumpets while the *Symphony* has four trumpets in F. Chausson's writing exhibits Franck's influence, but lacks, with the exception of a lyrical solo in the last movement of the symphony, any truly prominent trumpet parts.

Gustave Charpentier (1860-1956) studied with Massenet in Paris. Of a rather bohemian character, Charpentier won the *Prix de Rome* in 1887. During his stay in Rome, Charpentier
wrote the orchestral suite Impressions d’Italie, La vie du poète and began his opera Louise, which reflected the verismo character of Puccini’s operas. In the Impressions, Charpentier scored for two cornets à pistons in A and two trumpets in F. Musical Examples #13a and #13b are passages which illustrate Charpentier’s versatile use of the cornet, exemplifying its technical and lyrical capabilities.

Ex. 13a: Impressions d’Italie.

Ex. 13b: Impressions d’Italie.

Another composer influenced by Franck was Paul Dukas (1865-1935). He was a friend of D’Indy and Debussy. From his works for orchestra, only the symphonic scherzo, L’apprenti sorcier (1897) was scored for two cornets à pistons and two trumpets. Dukas, like Franck and D’Indy, realized the
capabilities of the valved trumpet which was firmly integrated into the trumpet/cornet section by the time of this composition. There is a definite equality between the two instruments in L'apprenti sorcier with significant solos scored for both the trumpet and cornet. Musical Example #14a, mm. 249-262, shows both cornets in a solo role. The first trumpet part matches the cornet in a soloistic manner. See Musical Example #14b, mm. 432-456.

Ex. 14a: L'apprenti sorcier, mm. 249-262.

Ex. 14b: L'apprenti sorcier, mm. 432-456.

A greater degree of interplay exists between the trumpet and cornet in Dukas' composition than in the music of his
contemporaries. This is illustrated by Musical Example #15, mm. 634-662.

Ex. 15: *L’apprenti sorcier*, mm. 634-662.

Musical Example #16, mm. 822-826, demonstrates the doubling in all four parts at *Assez lent* which is similar to the D’Indy Example #12. In *L’apprenti sorcier*, Dukas further established the rising equality of the trumpet to the cornet à pistons. After *L’apprenti sorcier*, Dukas’ output was limited. The best-known late work was the ballet, *La Peri*
(1912), which was scored for three trumpets.

Ex. 16: *L'apprenti sorcier*, mm. 822-826.

Bridging into works written in the twentieth century by French composers which included parts for the cornet à pistons, the most important composition is *La Mer* (1905) by Claude Debussy (1862-1918). By the turn of the twentieth century, the valved trumpet had replaced the cornet in the French orchestras. Only in this one work, *La Mer*, did Debussy choose to write for the cornet and then the instrument does not appear until the last movement.

*La Mer* is scored for three trumpets in F and two cornets à pistons in C. The writing for the trumpet in movements one and two is basically of a subdued nature with a few solo passages for the first trumpet. Not until the 'Dialogue du vent et de la mer' does the trumpet surface as a potent force. The cornet’s first entrance is loud and heard above the trumpet, but is repeated seven measures later, marked *pp*, *et tres lointain* (Musical Examples #17a mm. 120-121, and #17b, mm. 128-130). The cornet’s next entrance is an
abrasive passage marked $f$, crescendo over the trumpets playing at a $pp$ dynamic. See Musical Example #18, mm. 214-217.

Ex. 17a: *La Mer*, mm. 120-121.

Ex. 17b: *La Mer*, mm. 128-130.

In the final section, the cornets represent the rolling motion of the sea (Musical Example #19, mm. 277-281).

Ex. 18: *La Mer*, mm. 214-216.
Ex. 19: *La Mer*, mm. 277–281.

Although Debussy wrote important and innovative trumpet parts in the *Nocturnes* (1899) and *Images* (1912), he utilized the cornet à pistons only in *La Mer*. This disuse represents the full integration of the valved trumpet into the French orchestra as the preferred instrument. The 'noble' and dark tone quality of the F trumpet was more suitable to the Impressionistic palette. Maurice Ravel (1875–1937) carried this further by not scoring for the cornet in his orchestrations.

The active period of the writing for the cornet à pistons by French composers spanned seventy-five years. Hector Berlioz scored most consistently for the instrument, however his compositional output was much greater than any other French composer who wrote in the symphonic genre. It is apparent that beginning with the works of Franck, the valved F trumpet was destined to replace the cornet. The sound of the valved trumpet was superior in quality, projected more easily than the cornet and the valved trumpet was capable of technical challenges as well as a complete chromatic capacity due to the addition of the valve.
CHAPTER IV
The cornet à pistons in symphonic music in Europe outside of France

Although the cornet à pistons was used on a consistent basis in the symphonic music of French composers in the nineteenth and early twentieth centuries, the instrument did not hold such stature in European countries outside of France. This chapter examines the role of the cornet à pistons in the symphonic genre by composers of nationalities other than French. In most cases, a direct link to a French composer’s influence can be traced in the orchestration of those composers who adopted the cornet à pistons in their scoring.

TCHAIKOVSKY

Pyotr Il’yich Tchaikovsky (1840-1893) was introduced to the music of western Europe at a very young age. This influence no doubt permeated his treatment of symphonic music throughout his compositional output. It is not to say that his own countrymen did not have a profound effect on his creative style. Glinka’s influence is inherent in Tchaikovsky’s music, especially in the programmatic works and the ballets. When he was ten, Tchaikovsky attended a performance of A Life for the Tsar (Ivan Susanin). This
music left a indelible mark in Tchaikovsky’s musical language.

"in a historical context, Tchaikovsky’s scoring in part draws on the antecedents of Glinka—not that his music sounds like Glinka’s, for the ideas are quite different but in the clarity and brightness of timbre of which he is capable." 47

Although Glinka did not use the cornet à pistons in his orchestration, it is the timbral effect produced by the use of certain instruments which permeated his and Tchaikovsky’s music.

Tchaikovsky began his travels to western Europe, Germany, Belgium, England, and France in 1861. As early as 1864 he was engrossed in Gevaert’s Traité général d’instrumentation. The influence of the orchestration of Hector Berlioz can be traced in an early student composition from 1864, Groza (The storm). 48 Near the end of 1867, Tchaikovsky met Berlioz who was in Moscow conducting several concerts. Tchaikovsky made a subsequent trip to Paris in 1868 and many additional journeys to western Europe were a part of his life.

In the six symphonies of Tchaikovsky, the cornet à pistons never appears in the orchestration. Tchaikovsky consistently scored for two trumpets in the symphonies alluding to the Germanic influence of Schumann. It is in the

symphonic poems and ballets where he employed the cornet à pistons. It appears that Tchaikovsky’s orchestration in his programmatic works was modelled after Berlioz, not only by the inclusion of the cornet, but also the English horn and an array of percussion instruments.

Tchaikovsky greatly admired Delibes, who as previously discussed used the cornet in his orchestration. Delibes elevated the stature of ballet music with *Coppélia* (1870) and *Sylvia* (1876). There is conjecture of the influence of Delibes’ ballet music on Tchaikovsky. However from Tchaikovsky’s letters which have been translated into English at present, Delibes is not mentioned until the end of 1877 when Tchaikovsky wrote that he had heard the Vienna orchestra play the music of *Sylvia*, although he had previously heard the work in a piano reduction. He rarely mentioned the earlier *Coppélia*, but in a letter of January 1878, he stated he did not know the work "but will examine it at first opportunity."

Tchaikovsky did make a comparison between his *Swan Lake* and *Sylvia* in his correspondence to Madame von Meck on December 8, 1877.

"I think Germany is on the decline musically and that the French are now due on the scene. They have many new men of great talent. I just heard some new music, beautiful it was, Delibes’ ballet, *Sylvia*......my own
Swan Lake is simply trash in comparison to Sylvia. In short, I have known nothing in the last few years that has charmed me so much except Carmen." 49

In 1875, Tchaikovsky wrote the Third Symphony, perhaps the most mundane of his symphonies. However this adjective is not applicable to the succeeding work, Swan Lake, op. 20. In his ballet, Swan Lake, Tchaikovsky wrote for the cornet à pistons for the first time. He used the cornet à pistons in a very advanced manner in Swan Lake. By 1876, the chromatic and technical capacity of the instrument, as well as the lyrical capability, had reached its full potential. Musical Example #1 which comes from No. 2, mm. 154-167, a waltz by the corps de ballet which demonstrates Tchaikovsky’s melodic writing for the cornet. The part is pitched in A and the key is rather awkward. It is important to realize that the cornet is the only instrument in the orchestra playing the melody in this passage; there is no reinforcing instrument. Ex. 1: Swan Lake, No. 2, mm. 154-167.

The most unusual passage for the cornet à pistons in Tchaikovsky’s writing comes from Act III, No. 22, the ‘Danse

napolitaine.' Musical Example #2 begins at the *Andante quasi moderato*. The solo starts quite slowly with only a sparse string accompaniment. It becomes very virtuosic and bravura in character at the *Molto più mosso*, requiring agility and rapid double tonguing. In the sixth measure of this section, the cornet is joined by the flute and piccolo. This solo is in the popular cornet style of the late nineteenth century. By conjecture, perhaps on a holiday in France, Tchaikovsky heard one of the bands that played popular music and was impressed with the technical facility that was inherent to the cornet. After this display of virtuosity for the cornet à pistons in *Swan Lake*, Tchaikovsky never used the instrument in such a display piece again. See Musical Example #2.
Ex. 2: *Swan Lake, 'Danse napolitaine.'*

In early 1876 Tchaikovsky had visited Paris and attended a performance of *Carmen*. This music made a profound effect on him and served as an impetus for *Francesca da Rimini* which he had originally conceived as an opera. However, before Tchaikovsky could write *Francesca*, he needed to complete *Swan Lake* which took from August of 1875 to April 1876 to finish. Upon the completion of *Swan Lake*, Tchaikovsky visited Bayreuth and attended, as a critic, the first complete cycle of Wagner's *Der Ring des Nibelungen*. There he met Liszt, but was unable to see Wagner. Although Tchaikovsky acknowledged the genius of Wagner's work, it did
not prove to serve as a direct influence on Tchaikovsky's music. 50

After travelling in western Europe, Tchaikovsky wrote Marche Slav, op. 31 at the request of Nikolay Rubenstein. This work provoked a storm of patriotic fervor at its first performance in Moscow in March of 1877. As Marche Slav is a programmatic work, Tchaikovsky scored for the 2+2 combination, both the trumpet and cornet pitched in B flat. Both parts are mainly in fanfare-style but do contain chromatic writing. Marche Slav is the first instance in the orchestral writing for trumpet of Tchaikovsky in which he used the B flat trumpet.

It is interesting that beginning in measure 58, Tchaikovsky gave the melody to the trumpets rather than the cornet. The first horn and trombone also play the principal thematic material at this point, reinforcing the trumpets. Perhaps he found that the new B flat trumpet had a more projecting and powerful sound than the cornet which is necessary for this passage. (Musical Example #3).

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50Brown, op. cit., 615.
Ex. 3: *Marche Slav*, mm. 58-63.

The transition to the short B flat trumpet from the long G or F trumpet occurred first in Germany. Between 1850 and 1860, players continued to alternate between the F and B flat trumpet, but by 1870 in Germany, most first trumpet players had made the shift permanently to the B flat trumpet.51 There is no doubt that because of his numerous travels to Germany, Tchaikovsky was aware of this change and implemented the B flat trumpet into his symphonic writing preceding the French in this orchestral technique.

Edward Tarr in *The Trumpet* placed the shift to the B flat/A trumpet in Russia ca. 1880-1885, but noted that the

scoring for *Francesca da Rimini* (1877) was for both the cornets and trumpets to be pitched in B flat, an earlier example of the B flat trumpet's use in Russia.\textsuperscript{52} This in an error on Tarr's part as *Marche Slav* predates *Francesca* and the two trumpet parts in *Francesca* are not in B flat, but in E and the two cornets à pistons are pitched in A.

*Francesca da Rimini*, op. 32 (late 1876) is a programmatic work based on Dante's *Inferno*. The opening motive is stated by the cornets, trumpets and lower brass with the cornets carrying the melody. See Musical Example #4. Ralph Wood states in *Music of Tchaikovsky*:

"The opening motive has something to be said for it, and it also deserves mention as being, out of many occasions on which Tchaikovsky used cornets, one of the comparatively few when their presence is noticeable and effective."\textsuperscript{53}

**Ex. 4: Francesca da Rimini, mm. 1-5.**

Apparently Mr. Wood did not study closely the music of *Swan Lake*, *Sleeping Beauty* or *Capriccio Italien*. Musical Example #5, mm. 164-173, illustrates Tchaikovsky's use of the cornet

\textsuperscript{52}Tarr, *op. cit.*, 171.

in the low register in *Francesca da Rimini*. The cornet is
doubled by the trombone in this passage.

Ex. 5: *Francesca da Rimini*, mm. 164-173.

In mm. 185-191, a degree of interplay exists between the
cornet and trumpet parts which alludes to a rising equality
between the two instruments (Musical Example #6).

Ex. 6: *Francesca da Rimini*, mm. 185-191.

Musical Example #7 exhibits Tchaikovsky's scoring for the
trumpet in the extreme low range in mm. 583-590. The lower
brass reinforce the melodic line.

Ex. 7: _Francesca da Rimini_, mm. 583-590.

Tchaikovsky began the work _Capriccio Italien_, op. 45 (1880) while he was visiting Rome. This was a conscious attempt to emulate Glinka's evocation of a Mediterranean world in his Spanish overtures. Tchaikovsky's scoring for this work reflects again the French programmatic use of the cornet à pistons and trumpets. The trumpet parts are pitched in E and the cornets in A. His use of the E trumpet can be speculated for timbral effect as well as in relation to the key of the music. Musical Example #8 shows the two trumpets alone opening this work with a triadic motive, fanfare-style.

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54Brown, _op. cit._, 620.
Ex. 8: *Capriccio Italien*, mm. 1-6.

2 Pistons in A
2 Trombe in E

Birkemeier, in his article of May 1985, states that the trumpet and cornet parts in *Capriccio* are of equal importance. Except for the opening statement of the work, the trumpets are definitely subordinate to the cornets. His thought is better represented in other works, e.g. *Marche Slav* and *Francesca da Rimini*.

The cornets play two passages of major importance in this work. Musical Example #9, mm. 117-125, exhibits a cantilena written for the two cornets playing in thirds, repeating the previous oboe passage. The second passage of significance for the solo cornet begins at mm. 189-196. This solo has a bravura character reflecting the solo in No. 22 of *Swan Lake* (Musical Example #10).

Ex. 9: *Capriccio Italien*, mm. 117-125.
Ex. 10: *Capriccio Italien*, mm. 189-196.

The 1812 Overture, op. 49 was written for the Moscow Exhibition. Tchaikovsky wrote this work while at Kamenka in the autumn of 1880. He felt no particular enthusiasm for this work while composing it, however its reception was of great acceptance and remains as one of Tchaikovsky’s most popular works.\(^5\) His trumpet parts are scored in E and the cornet à pistons in B flat. There is a greater amount of interplay between the two parts than in the preceding *Capriccio* as evidenced in Musical Example #11, mm. 60-63.

Ex. 11: 1812 Overture, mm. 59-62.

\(^5\)Brown, *op. cit.*, 620.
The trumpet regains its long-lost function as a signalling instrument in mm. 224 - 226 which reoccurs in mm. 233-235. See Musical Example #12.

Ex. 12: 1812 Overture, mm. 224-226; 233-235.

The 'Manfred' Symphony op. 58 (1885) was written from an earlier suggestion (1882) of Balakirev to compose a work based on Byron's Manfred. Originally in 1862, Balakirev had offered this possibility to Berlioz.\textsuperscript{56} \textit{Manfred} is classified as a symphonic poem but it has the definite four-movement structure of the symphony. The scoring is for two trumpets in D and two cornets à pistons in A. There are trumpet parts in movements one, three and four while the cornets play only in the first and fourth movement. This directly correlates to what Franck and his contemporaries were doing in France and also illustrates the emerging dominance of the trumpet over the cornet. Tchaikovsky conceived \textit{Manfred} as a symphony, therefore as in all his

\textsuperscript{56}Wood, \textit{op. cit.}, 89.
symphonies which have no cornet parts, the trumpet is dominant.

Thirteen years had lapsed between Swan Lake and Sleeping Beauty, op. 66 (1889). Stravinsky summed up the intense power of this music in an open letter to Dyagilev:

"The convincing example of Tchaikovsky’s creative power is, beyond all doubt, the ballet Sleeping Beauty..." 57

Ex. 13: Sleeping Beauty, Prologue.

In Sleeping Beauty, Tchaikovsky scored for the 2+2 combination, both instruments pitched in B flat and A, which reinforced his choice of the short B flat/A trumpet in the preceding Symphony No. 5 in e minor, op. 64 (1888). The writing for both the cornet and trumpet in Sleeping Beauty is formidable, requiring a great amount of endurance, perhaps more so than any of his previous works. In the Introduction,

Tchaikovsky exceeded the range for the trumpet that he had written in any of his preceding works. The part goes to b" which is an indication of the abilities of the Russian trumpet players circa 1890 (Musical Example #13). The theme of the Lilac Fairy is played by both the first trumpet and first cornet at various times throughout the ballet. Musical Example #14 shows the cornet playing this important thematic material at the close of Act I.

Ex. 14: *Sleeping Beauty*, 'Lilac Fairy' motif.

In his last ballet, *The Nutcracker*, Tchaikovsky did not surpass his remarkable writing in *Sleeping Beauty*. Unlike *Swan Lake* and *Sleeping Beauty*, he did not score for the cornet à pistons. However the solo in No. 12a in Act II, ‘Le chocolat’ retains the bravura character of the early cornet solo of *Swan Lake* in the ‘Danse napolitaine’.

From the last period of Tchaikovsky’s compositional output, only one work was scored using cornet à pistons, the rarely performed incidental music *Hamlet, Overture-Fantasy*, op. 67 (1891). Consistent with his earlier programmatic
scoring, Tchaikovsky wrote for the 2+2 combination with both the trumpets and cornets pitched in B flat. His last programmatic work, *Voyevoda*, op. 78 (1891) Tchaikovsky departed from his typical scoring and wrote only two trumpet parts. Tchaikovsky’s writing for the cornet à pistons can be considered as significant as that of Berlioz in quantity as well as quality. His writing for the cornet reflects an innovative nature which is not repeated until Stravinsky’s *Petrushka* in 1911.

GEORGES ENESCO [Enescu]

Georges Enesco (1881-1955), a Romanian composer and violinist, studied in Vienna at the conservatory and also at the Paris Conservatoire. Although Paris was an important center of Enesco’s life, he spent a great amount of time in his native Romania where he was very revered. His compositional output consists of an opera, *Oedipe* (1936), five symphonies dating from 1905, 1914, 1921, 1934, and 1941, as well as chamber music.

His two *Rhapsodies roumaines* from 1901 reflect the French influence in the scoring for the cornet à pistons. The first *Rhapsodie* contains intricate cornet parts which are pitched in A. The trumpets are also pitched in A. Musical Example #15, mm. 221-237, illustrates the technically demanding cornet parts. This passage is marked *très vif* and requires
considerable agility. A similar passage occurs in mm. 405-415. See Musical Example #16.

Ex. 15: Rhapsodies roumains, mm. 221-237.

Ex. 16: Rhapsodie roumaine, mm. 405-415.
Before the final Allègrement, Enesco scored a more melodic cornet part versus the previous triadic/articulated passages (Musical Example #17, mm. 571-580).

Ex. 17: *Rhapsodie roumaine*, 569-580.

The trumpet parts in *Rhapsodie roumaine no. 1* are of equal stature to the cornets. Musical Example #18, mm. 473-488, reflects the importance of the trumpets as well as an indication for the ‘stopped’ effect (+). Enesco’s *Rhapsodie roumaine no. 1* clearly exhibits the French influence of scoring for the cornet à pistons. Also it reflects the emerging equality of the trumpet and cornet parts which began in French music of the 1860’s and 1870’s, music Enesco no doubt studied during his years in Paris.

Ex. 18: *Rhapsodie roumaine*, mm. 473-488.
VERDI

Of Giuseppe Verdi's (1813-1901) twenty-six original operas, three have parts for the cornet à pistons. An excellent reason why Verdi scored for the cornet in *Les Vêpres siciliennes* (1855) and *Don Carlos* (1867) is that these two operas were written for the Paris Opéra. The later *Otello* (1887) was premiered in Milan at La Scala. Why Verdi chose his next-to-last opera to score again for the cornet is uncertain.

*Les Vêpres siciliennes* (later produced in Italy as *I vespri siciliani* in Italian translation by the composer) was composed for production at the Paris Opéra as part of the celebrations for the Great Exhibition in 1855. The Opéra was pleased to have secured Verdi for this commission, however he did not feel as fortunate.

The libretto by Eugène Scribe was based on the historical event, the Sicilian Vespers of 1282, in which the Sicilians massacred their French overlords. Thirty years after he had composed *Les Vêpres siciliennes*, Verdi discovered this libretto had not been originally written for his opera, but for *Le Duc d'Albe*, an opera of Donizetti which was never produced.\textsuperscript{58} Verdi found composing this long, five-act production in French to be tedious. Although he attempted to adapt his musical and dramatic ideas to Parisian tastes, his

heart was not in the task. "A work for the Opéra is enough to stun a bull." 59

Les Vêpres siliciennes is scored for the 2+2 combination with the cornets pitched in A, A flat and B flat and the trumpets in E. Musical Example #19, from the Overture to this opera, illustrates the prominence of the cornet in Verdi's scoring and that the trumpet parts were written for the natural trumpet.

Ex. 19: Les Vêpres siliciennes, Overture.

59 Osborne, op. cit., 93.
Musical Example #20 exhibits a solo passage for the cornet of a melodic, yet quick character.

Ex. 20: *Les Vêpres siciliennes*.

Don Carlos, which premiered at the Paris Opéra on March 11, 1867, was based on the Schiller play. The French version has the typical Meyerbeerian five-act structure, whereas the Italian revision, *Don Carlo*, (1884) is in four acts. This opera was performed forty-three times at the Paris Opéra in 1867.

*Don Carlos* is scored for two trumpets in C, E flat and E and two cornets à pistons in A and A flat. Verdi also scored for two off-stage trumpets in D. Unlike *Les Vêpres siciliennes*, the trumpet parts began to change from their previous harmonic function to a more melodic one. The trumpet parts were written for the valved instrument. Musical Example #21 from No. 8 in Act I illustrates the melodic writing for the trumpet as well as the cornet. Musical Example #22 exhibits an equality between the two
parts with the trumpets and cornets nearly duplicating one another.

Ex. 21: Don Carlos.

Ex. 22: Don Carlos.
An illustration of the dominance of the cornets comes in the last act, a duet for the two cornets (Musical Example #23). Note the extreme low register of the second cornet written at the piano dynamic. This duet is very exposed with a sparse accompaniment. The brilliance of Verdi’s writing for the trumpets and cornets in Don Carlos foreshadows his writing in Aida (1871), the magnificent Requiem (1874) and Otello (1887).

Ex. 23: Don Carlos.
Otello, one of the collaborations between Boito and Verdi, conveys the drama of Shakespeare’s play in musical terms, because the psychological acumen of its musical characterization is so penetrating, and because it conveys with such accuracy the combination of tenderness, violence and sensuality of the Elizabethan age. By this late point in Verdi’s life, he was freed from the harmonic conventions of his earlier works letting the music take on the drama, yet with a recognizable melody.

Otello premiered on February 5, 1887 at La Scala. The influence of this opera is apparent in Puccini and the other verismo composers as well as Benjamin Britten. Verdi scored Otello for two cornets à pistons in A flat, A and C, two trumpets in C, E flat and E. In Act III, Verdi wrote four off-stage trumpets which are pitched in C. Otello illustrates the equality between the trumpet and cornet as well as increased chromatic writing for both instruments in the late nineteenth century. See Musical Example #24, Act I, mm. 21-23. Verdi did give solo passages to the cornet as illustrated in Musical Example #25, Act. I, mm. 499-505, however he reinforced the cornet with horn and trombone.

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60 Osborne, op. cit., 137.
61 Ibid.
62 Ibid.
Ex. 24: Otello, Act I, mm. 21-23.

Ex. 25: Otello, Act I, mm. 499-505.

Musical Example #26, mm. 965-868 in Act I, exhibits the equal status of the two instruments at minimal dynamic levels and
chromatic passages.

Ex. 26: Otello, Act I, mm. 865-868.

Verdi's scoring for the trumpet and cornet à pistons definitely establishes an equality between the two instruments. Of the verismo composers, prominently Puccini, Leoncavallo and Mascagni, none used the cornet à pistons in their orchestrations.

GERMANY

The B flat trumpet, a short instrument in the cornet range, was already made in Germany before 1839 and was used in military bands under the designation of piston, an abbreviation for cornet à pistons, but also short for trompette à pistons. However the cornet à pistons, which was known to Berlioz and succeeding French composers, was not a part of the orchestra brass family in Germany.

In a recent article in Brass Bulletin by Ernest H. Gross III, a misrepresentation of a letter from Berlioz written c. 1841-42 in Dresden was given in regard to Berlioz's view of

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63 Tarr, op. cit., 169
the cornet. In the Cairns translation, Gross' source reference, Berlioz stated:

"...The Dresden trumpets too are rotary-valve instruments; they can profitably be substituted for our piston cornets, which are not known here."64

This letter sustained the fact that the cornet à pistons was not a member of the German orchestral brass section, but the letter does not imply Gross's interpretation "If rotary valve trumpets had been at his disposal, he may well have dispensed with scoring for the cornet altogether."65 Although the tone quality of the cornet was not a favorite of Berlioz's, he did score consistently for the instrument and even advised classes to be given on the instrument.

"The saxhorn and the piston-valve cornet should be taught in our Conservatorie, both now in general use, the cornet especially."66

The standard scoring in the music of German composers was for two trumpets until the late nineteenth and early twentieth-century works of Richard Wagner, Richard Strauss and Gustav Mahler. No evidence of parts for the cornet à pistons have been found in the German orchestral repertoire

64 Cairns, op. cit., 306.
66 Cairns, op cit., 403.
of the nineteenth century.

ENGLAND

The cornet à pistons was quite popular in England as well as France and was often used as a substitute for the trumpet. In Walter Morrow's *The Trumpet as an Orchestral Instrument* from June 1895, he discussed the cornet as an instrument which:

"has an agreeable tone and is comparatively easy to manipulate. It very quickly became popular, and its popularity has not declined; on the contrary, it has caused the trumpet proper to become almost obsolete. . . . Consequently, the cornet has crushed the trumpet out of the orchestra altogether. One rarely hears the sound of a real trumpet now."

The cornet was also known as the "trumpetina" in England. Morrow made the remark about this instrument:

"Feeling some qualms of conscience that the cornet does not look well in a symphony orchestra, or in a performance of an oratorio, they have adopted what is called a "trumpetina"—a sweet name."

The trumpetina was an instrument of the exact dimensions of a cornet, but instead of having four bends it had only two. This gave the visual illusion of a trumpet, however it was truly a cornet. Morrow felt the cornet to be an "honest"

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67Birkemeier, op. cit., (ITG) 37.
instrument, but the "trumpetina" was a fraud. "Get an F valve trumpet and a slide trumpet."\textsuperscript{68}

Two citations of the use of the cornet à pistons in the early twentieth century by major British composers have been observed in Elgar's overture, \textit{Cockaigne}, and Vaughan Williams' \textit{A London Symphony}.

Sir Edward Elgar (1857-1934) was well acquainted with the music of the French School especially those of the late nineteenth century including Chabrier, Saint-Saëns and particularly Delibes, whose music he chose to conduct at Worcester.\textsuperscript{69} In the overture, \textit{Cockaigne (In London Town)}, op. 40 (1901), Elgar scored for two trumpets in F and two cornets in B flat. Although both parts are extremely active either working together or independently, the cornet part is the more prominent.

In Elgar's scoring for the trumpet and cornet, there exists an independence of the two parts, however there is often a significant degree of interaction between the two. See Musical Example #27, mm. 99-103. In this example, the more technical line is given to the cornet while the trumpet


plays a lyrical one.

Ex. 27: Cockaigne, mm. 99-103.

In mm. 155-163, the two cornets with the two tenor trombones are scored with the melody. The passage, indicated as brilliant e marcato, would have been better suited to the trumpet due to its more projecting quality. See Musical Example #28.

Ex. 28: Cockaigne, mm. 155-163.
In Musical Example #29, mm. 168-174, all four instruments play together, but the cornet is the more prominent part.

Ex. 29: *Cockaigne*, mm. 168-174.

Elgar scored for the trumpet in the short lyrical solo mm. 225-227. This passage appears more 'cornet-like' in character. See Musical Example #30. In the final section of the *Cockaigne Overture*, the music is extremely exuberant and active, and Elgar chose to write the melodic line in the cornet part.

Ex. 30: *Cockaigne*, mm. 225-227.

In Elgar's scoring for the cornet and trumpet, there appears to be much less of a delineation of the two instruments as by the French composers, however the French influence is clearly established through his admiration and knowledge of the French orchestral style. Also the use of the trumpetina in the English orchestras made the distinction between the cornet and trumpet less significant.
Ralph Vaughan Williams (1872-1958) studied at the Royal College with Parry, Stanford and Wood, but later in 1897 he traveled to Berlin to study with Max Bruch. In 1908, Vaughan Williams went to Paris to study with Ravel. Although Ravel did not score for the cornet à pistons, surely he exposed Vaughan Williams to the possibility of doing so by studying music of the French School.

In his first purely orchestral symphony, *A London Symphony* (No. 2) from 1913, Vaughan Williams wrote for two cornets à pistons in B flat and two trumpets in F. Vaughan Williams wrote in the Preface to the Revised Edition:

"(3) The two trumpet and two cornet part can be condensed into two cornet (or trumpet) parts by using the special copy marked "For reduced orchestra."
(N. B. In the case of there being 3 (but not 4) trumpets or cornets, the first trumpet and first and second cornet parts should be played.)"70

From this statement, one can surmise that Vaughan Williams' intent was for the cornet to be the more important of the two instruments as he stated the second trumpet could be deleted. However, it is not certain that his use of scoring for the cornet was for timbral purposes because he appeared to view the instruments as interchangeable from his

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statement.

At the Allegro risoluto in the first movement, the cornets are scored in unison with the woodwinds carrying the melody. In the next phrase, the first cornet is marked solo, again aligned with the woodwinds.

Ex. 31: A London Symphony, mm. 49-52.

\[\text{[Musical Example Image]}\]

However the two trumpets pick up the motive immediately (Musical Example #31, mm. 49-52). Solos for the first cornet appear in mm. 128-136 as seen in Musical Example #32.

Ex. 32: A London Symphony, mm. 128-136.

\[\text{[Musical Example Image]}\]

It is apparent, from his compositional style, that Vaughan Williams did consider the cornet to be the more prominent part, however similarly to Elgar’s use of the cornet, the delineation between the cornet and trumpet was less than in music of Dukas, Franck or Debussy. This is illustrated in Musical Example #33, mm. 159-168, where
Vaughan Williams scored the thematic material for the trumpet versus the cornet.

Ex. 33: A London Symphony, mm. 159-168.

These examples illustrate the use of the cornet in Vaughan Williams' orchestration. Throughout the symphony, if there is a solo in the high brass, it most often is found in the first cornet part.

SCANDINAVIA

In the seven symphonies and the programmatic music of Jean Sibelius (1865-1957), there is no evidence of scoring for the cornet à pistons. Carl Nielsen (1865-1931) also did not score for the cornet in his symphonic poems or his six symphonies. Both of these composers traveled throughout Europe and surely were exposed to works scored with the cornet. The cornet was not a part of the Finnish and Danish orchestras most likely due to the Germanic influence.
CHAPTER V
The cornet à piston in the music of Igor Stravinsky

No composer of the twentieth century has influenced the shape of music in his time as Igor Stravinsky. Beginning in 1910, he created a new musical vocabulary which has permeated twentieth-century music. In his early training, Stravinsky was exposed to the music of western Europe under the watchful eye of his mentor Rimski-Korsakov from whom he undoubtedly acquired his brilliant orchestral palette. But after his composition of the Firebird in 1910, Stravinsky clearly became a monumental force in the music of the twentieth century.

This chapter will examine Stravinsky’s use of the cornet à pistons in two works, Petrushka (1911) and its revision from 1947 which deleted the cornet parts and the chamber work, L’histoire du soldat (1918).

Sergey Dyagilev attended a performance of Stravinsky’s Scherzo fantastique and Fireworks in St. Petersburg and after hearing this music, Dyagilev was convinced Stravinsky was the composer he needed. For the 1909 Paris season, Stravinsky
orchestrated Grieg's Kobold for the ballet Le festin, and two Chopin piano pieces for Les sylphides. 71

From this initial work, Dyagilev commissioned a ballet for the 1910 season based on the Russian fairytale of the Firebird. This ballet, the Firebird, was very successful in Paris. From this point, Stravinsky's life and career certainly changed. The Ballets Russes was an important facet of artistic life in Paris in the early 1900's and Stravinsky's Firebird became an integral part of the troupe's repertoire. Thus Stravinsky's life was caught up with the ballet and Paris.

Petrushka was conceived, in the composer's mind, as a Konzertstücke for piano and orchestra. This music was quite different from the Firebird which had traces of numerous compositional influences. The conception of Petrushka was clearly Stravinsky's own. He envisioned Petrushka as a "picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." 72 Petrushka was first performed at the Théâtre du Châtelet in Paris on June 13, 1911. It, like the Firebird, was well received by the public, but the music of

72 Ibid.
Petrushka was marked purely Stravinsky.

In the original scoring of Petrushka, Stravinsky wrote for two cornets à pistons in B flat and A and two trumpets in B flat and A with the first trumpet doubling on trumpet in D, designated as Trumpet piccolo en Ré. Since Stravinsky was writing for a Parisian orchestra, the cornet was at his disposal, although the trumpet had reached the technical equality of the cornet because of the final acceptance of the valved trumpet into the orchestra by French trumpet players. The trumpet had replaced the cornet in works of the Impressionists like Ravel and Debussy. However, an apparent influence of Dukas’ orchestration is present from L’ apprenti sorcier. Also Tchaikovsky’s ballet scoring could easily have convinced Stravinsky to score for cornets.

The high D Bach-trumpet had become popular in France as early as 1873. The Paris Opéra trumpeter Teste was considered the master of this instrument. This high D Bach-trumpet was also fitted with a C crook which was the beginning of the many C trumpet parts in the French orchestral literature. The final passage for the trumpet in the original version of Petrushka was scored for the high D trumpet.

The 1947 revision of Petrushka deleted the parts for the cornets à pistons and was scored for three trumpets in B flat

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73 White, *op cit.*, 243.
and C. The cornet was not considered a viable instrument in European-oriented orchestral scoring after 1920 with the exception of two Prokofiev works to be discussed subsequently. Stravinsky, no doubt, was aware of the instrument's obsolescence when he undertook his revisions.

There are several reasons why Stravinsky made his revisions. When he became an American citizen in December of 1945, Stravinsky then had the advantage of protecting his earlier music, which was written in Russia, by copyright. The United States had not ratified the Berne copyright convention which safeguarded these early works and Stravinsky wanted to insure his rights. Also the revision gave Stravinsky the advantage of correcting errors of the earlier Editions Russe scores, revise them and protect the works by copyrighting them. The 1947 version of Petrushka met with opposition especially from publishers, but the revision actually produced many improvements to the original score.\footnote{White, \textit{op. cit.}, 243.}

Another reason for the revision of the original 1911 Petrushka is that the reduction of the orchestral forces made the work more accessible to smaller orchestras, but more
importantly Stravinsky revised the ballet for concert presentation versus the staged ballet.\textsuperscript{75}

The reduction in the orchestra is only by six instruments and the revisions took place when Stravinsky was frequently conducting this work, giving him a first-hand opportunity to account for his changes. The revision gives the work a cohesiveness as a suite versus performances of fragments of the ballet.

Stravinsky intended for the 1947 revision of \textit{Petrushka} to replace the original; he even suggested to his publisher to withdraw the 1911 from circulation. In a letter to Ralph Hawkes on October 12, 1947, Stravinsky wrote:

"My new orchestration...is a full orchestra version, and, in addition, an improved one, so I do not really see any reason to reset the old one (undoubtedly less perfect) in any case [as you say] it is wanted."\textsuperscript{76}

Stravinsky had begun making his revisions to the score of \textit{Petrushka} shortly after its publication in 1912 in full score by Russischer Musikverlag, No. 127. His corrections, large and small, numbered 156 items which were supplemented

\textsuperscript{75}Robert Craft, \textit{Stravinsky: Selected Correspondence 1}, (New York: Knopf, 1982), 391.
\textsuperscript{76}ibid.
by his editor, F. H. Schneider, at the time of its printing in 1922.\textsuperscript{77}

However in June of 1914, a "second, corrected edition" of his full score had been prepared and in a letter that Stravinsky received in Berlin from Nicolas Struve informed him:

"We have now finished the proofs of the score, but, before we print, it is essential that you examine them, so be good enough to tell us when and where we can send the score to you for proofreading. There will be inquiries about the score, and during the summer there will probably be many. Finally, we will have to put the Petrushka score into a corrected and presentable form."\textsuperscript{78}

However, World War II intervened and this corrected edition was not published.

Nearly every page of Stravinsky’s personal copy of the first score contains alterations in pencil and red ink that would have enlarged the errata many times over. Why all these were not included in any reprinting is unknown, however opinion is that it was an economical consideration.\textsuperscript{79}

To examine every change from the original 1911 version to the 1947 revision in every part is not the issue nor is to undertake a tedious measure-by-measure account of Stravinsky’s incorporation of the two cornets à pistons and two trumpet parts into the three trumpet section. Major changes

\textsuperscript{77}Craft, \textit{op cit.}, 391.
\textsuperscript{78}Ibid.
\textsuperscript{79}Ibid., 392.
from the original to the revised one continued to reflect an
innovative style of writing for the cornet/trumpet by
Stravinsky. Additions of articulations and dynamics will be
cited in significant passages. These will be noted through
the use of the Norton Critical Edition score edited by
Charles Hamm of *Petrushka*, to be indicated as (1911) and the

In the First Tableau of the 1911 version at measure
thirty-two, Stravinsky wrote the first entrance for the high
brass in the two trumpets, indicated as *mf, marcato* with no
accents. Seven measures later he increased the dynamic level
to *forte* with alternating 8/8, 7/8, 5/8 etc. measures. The
first cornet enters in measure 37 (Musical Example #1, mm.
32-41 [1911]). Musical Example #2, mm. 32-41 (1947) exhibits
several changes Stravinsky made to the original passage.

Firstly, and most importantly, Stravinsky did away with
the alternating odd meters and used simple meters, but the
rhythmical grouping provides the same effect as the odd
metered ones. This aids the orchestra with a more consistent
beat pattern. Instead of two trumpets playing the same line,
Stravinsky alternated the phrases between Trumpet I and
Trumpet II. Accentuations, staccato articulations and louder
dynamics permeate the part which instills a stronger rhythmic drive.

Ex. 1: *Petrushka*, (1911), mm. 32-41.

Ex. 2: *Petrushka*, (1947), mm. 32-41.
Continuing in the First Tableau, the cornet and trumpet parts in mm. 86-90 (1911) were rescored in the horns in the 1947 version. At 'The Street Dancer Dances, Beating Time on the Triangle' where the organ grinder plays the cornet, in Musical Example #3a (1911), mm. 126-134 and Musical Example #3b (1947), mm. 125-133, Stravinsky added accents and a dynamic change from \textit{mf} to \textit{forte}. He also added an articulation for the last note of the phrase which was originally slurred. The final quarter note of this passage was changed to an eighth note in the revision.

Ex. 3a: \textit{Petrushka}, (1911), mm. 126-134.

The scoring in the low register for the first trumpet (or cornet) was not a tessitura which Stravinsky had exploited in previous works, but in \textit{Petrushka} he integrated the instrument's low range for timbral effect. See Musical Examples #3a and b.

Ex. 3b: \textit{Petrushka}, (1947), mm. 125-133.
Musical Examples #4a and b exhibit how Stravinsky reorchestrated the cornet and trumpet parts in the 1947 version. In mm. 228-232 (1911) and mm. 214-217 (1947), the first cornet part became the third trumpet part.

Ex. 4a: Petrushka, (1911), mm. 228-232.

Ex. 4b: Petrushka, (1947), mm. 214-217.

In mm. 257-262 (1911) and mm. 252-258 (1947), Stravinsky deleted the slur before the first two notes, changed the dynamic of the second voice and completely rewrote the passage mm. 260-262 (1911) corresponding to mm. 256-258 (1947). See Musical Examples #5a and b.

Ex. 5a: Petrushka, (1911), mm. 257-262.
Ex. 5b: *Petrushka*, (1947), mm. 252-258.


In 'Russian Dance', m. 315 (1911) and m. 317 (1947), Stravinsky placed the part an octave lower in the revision.

Moving to the Second Tableau, the Trumpet I solo is marked *lamentoso* in mm. 463-465 (1911) and mm. 465-467 (1947), Stravinsky added a dynamic indication as well as decrescendos and accents to intensify the 'crying, lamenting' tone of the passage. (Musical Examples #6a and b)

Ex. 6a: *Petrushka*, (1911), mm. 463-465.


Ex. 6b: *Petrushka*, (1947), mm. 465-467.

At the 'Curses of Petrushka', mm. 479-488 (1911) and mm. 482-491 (1947), Stravinsky added accents in addition to a third trumpet tremolo which intensifies the traumatic effect of the music; a similar tremolo was scored into the horn part. Stravinsky added a dialogue between Trumpet I and Trumpet II which previously did not exist. This creates a
greater interaction between the parts. See Musical Examples #7a, mm. 516-521 (1911) and #7b, mm. 519-522 (1947).

A revision which certainly aided the performance of Petrushka occurs measure 556 (1911) and measure 563 (1947). In the 1911 version of this notoriously dangerous measure, all four instruments play. Stravinsky, through numerous performances, no doubt heard this passage performed unsuccessfully, a speculation.

Ex. 7a: Petrushka, (1911), mm. 516-521.

Ex. 7b: Petrushka, (1947), mm. 519-522.

In comparing the two musical examples (Musical Examples #8a and b), Stravinsky gave the third player only four notes
to play in order to lessen the possibility of error in an extremely exposed passage.

Ex. 8a: *Petrushka*, (1911), mm. 555-556.

Ex. 8b: *Petrushka*, (1947), mm. 562-563.

From the Third Tableau comes one of the four most important passages from the orchestral repertoire for trumpet, the 'Dance of the Ballerina' mm. 625-650 (1911) and mm. 636-661 (1947). See Musical Examples #9a and b. In the original version, this well-known passage was written for the cornet. A quick glance discerns changes in dynamics and articulations, those being the addition of staccato and slurs. In the 1947 version, Stravinsky was striving for the lighter quality of the cornet which could be achieved on the trumpet through softer dynamic levels as well as articulation. But the changes in the slurring and dynamic contrasts in the 1947 version increase the difficulty of this solo, especially the alterations between mm. 648 to 651 (1947) in comparison to the same phrase in the 1911. The final quarter
note of the original was changed to a staccato eighth in the revision.

Ex. 9a: *Petrushka*, (1911), mm. 626-650.
Ex. 9b: *Petrushka*, (1947), mm. 636-661.

The following 'Waltz of the Ballerina and the Moor', scored originally for the cornet, mm. 658-717 (1911) and 668-687 (1947) is essentially the same except for the quarter notes on beats two and three of the measure, i.e. m. 730 (1911) were changed to staccato eighth notes in the 1947. This adds a lightness to the trumpet solo. Also Stravinsky added one breath or phrase indication after the first measure of the trumpet solo. However on the repetition of this passage, Stravinsky changed the last part of the phrase from the three groups of four sixteenth notes to the three sets of sextuplets. Also the breath or phrase mark after the first
measure is deleted in the repetition. Musical Examples #10a, mm. 730-739 and 10b, mm. 740-749 illustrate these passages.

Ex. 10a: *Petrushka*, (1911) mm. 730-739.

Ex. 10b: *Petrushka*, (1947) mm. 740-749.

The passage beginning at mm. 740-751 (1911) and mm. 750-752 (1947) between the trombones and trumpets was reworked in the revision to create a more cohesive passage. With the reduction of one part, the phrase from mm. 765-770 (1911) and mm. 772-775 holds together much better and less chaotically than the original. In most instances, the trumpet section of
three proves to be more efficient and compactly written than the original 2+2 combination.

At the beginning of the Fourth Tableau, the measures of tied dotted half notes in the cornet parts and the tremolos in the trumpets of the original version are omitted in the revision. However, Stravinsky completely changed the notes and articulations in the passages shown in Musical Examples #11a, mm. 791-797 (1911) and 11b, mm. 807-810 (1947) and deleted the parts from mm. 808-815 (1911) in the revision. This deletion in the 1947 version allows a rest for the trumpets in preparation for the added four sixteenth/two eighth notes motive which runs persistently from the beginning of the 'Wet-Nurses' Dance' until measure 861 (1947). Stravinsky had not scored this passage in the original.

Ex. 11a: Petrushka, (1911), mm. 791-797.
Ex. 11b: *Petrushka*, (1947), mm. 807-810.

The trumpet solo beginning at measure 861 in the 1911 original is elongated in the 1947 version at mm. 879-887 by four measures of sixteenth notes as illustrated in Musical Example #12b. See Musical Examples #12a and b.

Ex. 12a: *Petrushka*, (1911), mm. 861-865.

Ex. 12b: *Petrushka*, (1947), mm. 879-887.

In 'The Merchant and Gypsy Girls Leave', measure 960 (1911) and measure 979 (1947), Stravinsky changed the dynamics for the trumpets from *pp* to *p* and the second trumpet part was rescored as staccato (Musical Examples #13a, mm. 960-968 (1911) and 13b, mm. 979-985 (1947).
Ex. 13a: *Petrushka*, (1911), mm. 960-968.

Ex. 13b: *Petrushka*, (1947), mm. 979-985.

Perhaps the most significant change made by Stravinsky in the 1947 version of *Petrushka* comes at the end of the work when the ghost of Petrushka is heard one last time. In the original, Stravinsky scored for the Trompette piccolo in Ré, a designation seen later in *Le sacre du printemps* (1913) and the *Symphony of Psalms* (1930), and the second trumpet is still in B flat. In the 1947 version, he changed to C trumpet for both parts, however many players will perform this part on a smaller trumpet to help endurance and for better accuracy. Musical Examples #14a mm. 1235-1244
(1911) and 14b, mm. 1252-1261 (1947) illustrate how Stravinsky distributed the two parts more evenly which aids the stamina of the first player at the end of an enduring musical composition.

Ex. 14a: *Petrushka*, (1911), mm. 1235-1244.

Ex. 14b: *Petrushka*, (1947), mm. 1252-1261.

*Petrushka* is a monumental work in the symphonic repertoire. With this music, more so than the *Firebird*, Stravinsky broke ground for a new musical vocabulary which was to influence the following generations of composers.
L’histoire du soldat (1918) is the other composition in which Stravinsky scored for the cornet. This work, with Les Noces (1923), were products of the World War I years, a time period (1913-1923) that proved to be difficult for Stravinsky. He was constantly traveling, undergoing financial difficulties, estranged from his homeland, and had lost his beloved brother, Gury, in 1917.

The basis of the story of L’histoire comes from stories of peasant soldiers from the Russo-Turkish wars. The story developed through a collaboration with C.F. Ramuz about a soldier-violinist who returns from leave and encounters the devil in disguise, a là Faust. The soldier trades the violin for a magic book and then all his problems begin. Time expands from three days to three years. The soldier loses his identity in his hometown, although he has become very wealthy. He trades this wealth for the return of his violin. The soldier miraculously cures the king’s daughter with his violin playing and then marries her, but evil prevails as when the soldier tries to go home again, he meets the devil who still possesses his violin and his spirit.

Stravinsky’s orchestration: violin, double bass, clarinet, bassoon, cornet à pistons in B flat and A, trombone and percussion, was economically based. His monetary support was at a minimum during this depressed financial period, hence his scoring was also. Stravinsky had originally conceived the work for piano, but he felt the piano was not a
timbrally versatile enough instrument for this composition. His choice of instruments for *L’histoire* was based on the most representative types, treble and bass, from the different instrumental families.

Why the cornet? Stravinsky admitted to Ramuz that the initial phrase for the cornet and trombone was his first thematic idea of *L’histoire* (Musical Example #15, mm. 1-8) and very likely he was influenced by the popular French song ‘Marietta’.


The ‘Royal March’, which is in the style of a Spanish *pasodoble*, was suggested to him by an incident he had witnessed in Seville during Holy Week processions of 1916. He was standing on the street with Dyagilev:

"and listening with much pleasure to a tiny "bullfight" band consisting of a cornet, trombone, and a bassoon. They were playing a *pasodoble*, when suddenly a large brass band came thundering down the street in the Overture to *Tannhauser*. The *pasodoble* was soon drowned out."80

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In *L’histoire*, Stravinsky chose to score the cornet in the middle and low registers for the majority of the piece with occasional a" and a few c" for cornet in A. Today, many players choose the C trumpet or if available, a C cornet, to perform this composition. Two passages illustrate Stravinsky’s use of the low register; the first comes from ‘The Soldier’s March,’ mm. 20-21 and the second example comes from the ‘Royal March,’ mm. 80-88 (Musical Examples #16a and b).


Ex. 16b: *L’histoire du soldat*, ‘Royal March,’ mm. 80-88.

Except for the lyrical Pastorale from ‘Music from Scene II’ (Musical Example #17, mm. 19-26) and the ‘Great Choral,’ it is the technical difficulty of the cornet part which
Stravinsky exploited.


Perhaps the most notorious issue for trumpet players performing *L’histoire* is the articulation of the quintuplets in the ‘Royal March’ in mm. 10-15 and mm. 26-31. See Musical Example #18. Robert Nagel, who recorded this work with Stravinsky conducting, summarized Stravinsky in saying that if the cornet is used, the quintuplets should preferably all be slurred; when playing this music on trumpet, all the notes of the quintuplets should be tongued.


In the ‘Triumphal March of the Devil,’ mm. 6-7 and repeated mm. 26-31, Stravinsky wrote a sextuplet, but the bracket indication is for the sextuplet, not an articulation. He even provided an *ossia* for the sextuplet because the original is not only complicated due to the articulation, but by the valve combinations as well (Musical Example #19).
Ex. 19: *L’histoire du soldat*, 'Triumphant March of the Devil,' mm. 6-7.

Stravinsky's writing for the trumpet and cornet can be viewed as extremely unconventional in comparison to the trumpet parts of his contemporaries. Although Strauss and Mahler had elevated the powerful and melodic aspects of trumpet playing, Stravinsky entered into a technically demanding realm which served as an impetus for the succeeding generations of twentieth-century composers.
CHAPTER VI
Prokofiev

From the twentieth-century orchestral repertoire drawn from European composers of major stature after 1920, two compositions of Sergey Prokofiev are scored for the cornet à pistons. These works are the film music, *Lieutenant Kijé* (1933), and the ballet, *Romeo and Juliet* (1936); both were subsequently revised as suites.

Prokofiev (1891-1953) was a precocious child and entered the St. Petersburg Conservatory in 1904. Prior to his entrance to the school, the young Prokofiev had studied with Glier, who would travel to Prokofiev’s native Sontsovka to instruct the child and when the boy came to Moscow with his mother, he would meet with Glier. During his childhood, Prokofiev was exposed to western European music which influenced the young Prokofiev in the area of composition. As well as composing several pieces at a very young age, Prokofiev was a gifted pianist.

Prokofiev was strong-willed and had difficulty in his relationships with teachers and students in St. Petersburg. However at the Conservatory, he made life-long friends with Asaf’yev and Myaskovsky. Prokofiev was introduced to many musical compositions through the Evenings of Contemporary Music in St. Petersburg, the home base for the avant-garde
of Russian musical circles. These soireés were influential upon the young Prokofiev’s musical style.

Prokofiev was a prodigious composer. Through his early career, he composed incessantly, but not always with great success because much of his musical vocabulary was beyond the understanding of his contemporaries. He, as most young Russian composers of that time, was influenced by the works of Scriabin. After leaving the Conservatory in 1914, Prokofiev began his world travels. His music was not received with great ease, however he did impress many people of importance in the artistic world including Dyagilev and Stravinsky. In the years preceding Lt. Kijé, Prokofiev wrote numerous works such as *The Love of Three Oranges*, *The Fiery Angel*, *Piano Concertos No.1 through 4*, *the Classical Symphony*, *Scythian Suite* (from *Ala i Lolli*) and *The Tale of the Buffoon* (*Chout*), to mention a few.

Many changes occurred in Prokofiev’s life between 1932 to 1936. In 1932 he decided to return to the Soviet Union. Prokofiev felt that he was somewhat immune to the political ramifications regarding his return, however, the fact that he
merely wanted to go home was Prokofiev's main reason for returning to the USSR.  

In early 1933, the Leningrad film director Feinzimmer approached Prokofiev with the idea of a collaboration for the music to his film Poruchik Kizhe, better known as Lieutenant Kijé. The plot of the film came from a story by Y. Tynyanov about a lieutenant who existed only on paper because of a mistake made by an army secretary. The scenario offered Prokofiev the opportunity for grotesque effects, however he resisted this. Instead he portrayed, with great realism, Russian snows, dull parade-ground ceremonies and tinkling sleighbells. Prokofiev's St. Petersburg was closer to its Russian origins than that of Stravinsky's Mavra or Shostakovich's The Nose.  

Prokofiev enjoyed this compositional endeavor and worked on the score in Paris during the summer of 1933.

This delightful music was revised into a suite, opus 60, in 1934 for orchestra and baritone voice, however this work is usually performed with tenor saxophone playing the voice part. Prokofiev well depicted the story of this Russian soldier of suspect origin in his music. The orchestration is lush and definitely Russian in regard to timbral effects which reflects the continuing influence of Glinka. In Lt.

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Kijé, Prokofiev scored for two trumpets in B flat and one cornet in B flat. Although the trumpet parts have a few prominent passages, it is the cornet that dominates in the high brass. Speculation for Prokofiev's choice of the cornet would be for a timbral effect.

The work opens with a cornet solo played in the distance (Musical Example #1).

Ex. 1: *Lt. Kijé, 'The Birth of Kijé,'* mm. 1-5.

In the sweeping wedding march in Movement III, Prokofiev made use of both the lyrical and staccato capabilities of the cornet, one immediately following the other. See Musical Example #2, mm. 13-36.

To begin the fifth movement, "The Interment of Kijé," of the suite, Prokofiev used the cornet solo from the opening of the composition with one alteration to the passage as illustrated in Musical Example #3.

Ex. 3: *Lt. Kijé, 'The Interment of Kijé,'* mm. 1-5.

Musical Example #4 shows the wedding march played again the cornet with variations in articulations in mm. 62-77. Note in mm. 70-73, Prokofiev scored for muted second trumpet in the middle of this passage. The cornet resumes the line in measure 74. The muted trumpet creates a timbral difference in the passage. And as Lt. Kijé returns to dust, the cornet solo from the opening of the fifth movement sounds again in the distance.

Ex. 4: *Lt. Kijé, 'The Interment of Kijé,'* mm. 62-77.
Romeo and Juliet, written two years after Lt. Kijé, exhibits a greater tendency toward lyricism in Prokofiev's compositional style. Many of Prokofiev's adversaries considered him a crude violator of respectable aesthetic standards and were amazed at his lushness and lyrical expressionism in Romeo and Juliet. This ballet was conceived as a large choreographic tragedy. Bellini, Gounod, Berlioz and Tchaikovsky had used this Shakespearian drama as a vehicle of their musical expression before him and Prokofiev did succeed in finding his own independent approach to this tragic love story.

Romeo and Juliet (Romeo i Dzhuleutta) was the longest ballet Prokofiev had ever written, but he completed it in only four months. Prokofiev’s problem with the scenario was the tragic ending, "living people can dance, the dying cannot." A change was made in the first version of the score with Romeo arriving at the last possible moment to save his beloved Juliet. The piano score was heard at the end of the summer of 1935 by the theatre’s advisory committee and was rejected for the reason that it was not suited for dancing. Prokofiev worked furiously on major revisions to the score and the choreographers returned Shakespeare’s original tragic finale to the work. Many problems occurred

83 Nestyev, op. cit., 146.
84 Ibid., 147.
85 Duric-Klajn, op. cit., 295.
during the production and the ballet was not premiered until December 1938 in Brno.\textsuperscript{86}

Today Prokofiev's \textit{Romeo and Juliet} is a mainstay in the ballet repertoire. Later in 1936, Prokofiev arranged two suites from the ballet, Suite I, opus 64 bis and Suite II, opus 64\textsuperscript{ter}. Prokofiev retained the original scoring of two cornets in B flat and two trumpets in B flat for the suites. The only speculative thought on why he used the cornet in \textit{Romeo and Juliet} is perhaps Prokofiev reflected upon the ballet scoring of his countryman, Tchaikovsky, as a model. Also Prokofiev was very well acquainted with French ballet music of the late nineteenth and early twentieth centuries especially through his associations with Dyagilev, Stravinsky and the Ballets Russes in Paris in the 1910's.

As in \textit{Lt. Kijé}, the cornet is more prominent than the trumpet in \textit{Romeo and Juliet}. An exposed solo for the cornet in the 'Folk Dance' at Rehearsal No. 10 is demonstrated in Musical Example #5a, mm. 102-109. This solo requires agility

\textsuperscript{86}Duric-Klajn, \textit{op. cit.}, 295.
and is D flat Major, an awkward key.

Ex. 5a: *Romeo and Juliet, 'Folk Dance,* mm. 102-109.

Prokofiev managed to incorporate the technical as well as the lyrical aspects of the cornet in this passage in the repetition and variation of this material in its return in mm. 165-173 (Musical Example #5b)

Ex. 5b: *Romeo and Juliet, 'Folk Dance,* mm. 165-173.
Ex. 6: *Romeo and Juliet*, 'Minuet,' mm. 28-36.

In the 'Minuet,' Prokofiev scored a rich, languid melody for the cornet in mm. 28-36. See Musical Example #6.

At a climatic point in the ballet in 'The Death of Tybalt,' the trumpet takes over the former cornet melody beginning in measure 173. The cornet makes a nasty interjection in measure 180 and then soars with a poignant countermelody against the trumpet part until the end of the movement. This passage is illustrated in Musical Example #7, mm. 173-196.

Prokofiev's music in *Romeo and Juliet* certainly reflects the pathos of Shakespeare's tragic drama. The cornet parts in *Romeo and Juliet* aid in demonstrating Prokofiev's move toward a more lyrical expressionism in his compositional style which occurred in the mid-1930's.
Ex. 7: *Romeo and Juliet*, 'Death of Tybalt,' mm. 173-196.

These two compositions *Lt. Kijé* and *Romeo and Juliet*, the *Classical Symphony*, *Symphony No. 5*, *Alexander Nevsky*, *The Love of Three Oranges* and the *Piano Concertos* No. 1 and 3 are undoubtedly the most popular of Prokofiev's output.
CONCLUSION

By examining the use of the cornet à pistons in nineteenth and early twentieth century French symphonic repertoire, a distinct and traceable lineage has been established beginning with the *Symphonie fantastique*, op. 14 of Hector Berlioz. The consistent scoring for the cornet à pistons by the majority of French composers during this time period reflects the distinct influence of Hector Berlioz. Composers of other nationalities, such as Tchaikovsky, Elgar, Verdi, Vaughan Williams, and Enesco also incorporated the cornet à pistons into their orchestration which exhibited the far-reaching impact of Berlioz’s music and his monumental *Treatise on Instrumentation* (1844).

The invention of the valve in c. 1813 by Heinrich Stölzel and Friedrich Blühmel determined the future of high brass instruments. The valved trumpet provided the composer, for the first time, with a fully chromatic high brass instrument which had an even tone quality from note to note. The valved trumpet was readily accepted by German trumpet players, however when the first valved trumpets arrived in France in the 1820’s, the French trumpet players strongly opposed the integration of the valved trumpet into the orchestra, a stigma which prevailed throughout the 1900’s.
The natural trumpet was used in French orchestras until the last fifteen to twenty years of the nineteenth century.

The cornet à pistons was introduced in France in the 1830’s. Its ancestor, the petit cornet or cornet de poste, was used in French military bands. When the instrument maker Halary applied the valve mechanism to the cornet simple (petit cornet), he provided composers of the symphonic idiom with a viable alternative for a fully chromatic high brass instrument.

Hector Berlioz was the first composer to score for the cornet à pistons in a purely symphonic work, Symphonie fantastique written in 1830. Orchestration of French Grand Opéra composers such as Halévy and Meyerbeer exhibit an early implementation of the cornet into the orchestra. However, Berlioz used the cornet on an extremely consistent basis throughout his compositional output. His Memoirs provide us with substantial information about the cornet and trumpet as well as about trumpet players of the nineteenth century.

Orchestral music, including opera, was examined in the preparation of the document in order to determine which composers of the French school scored for the cornet à pistons. Composers of significant stature who wrote cornet parts include Charles Gounod, in his famous opera Faust, Léo Delibes, whose ballets exerted an important influence on Tchaikovsky, César Franck, Georges Bizet, Chabrier, in the orchestral rhapsodie, España, Massenet, Vincent D’Indy, Paul
Dukas whose influence is reflected in the early stage works of Stravinsky, and Claude Debussy.

Many composers traveled to France in the nineteenth and early twentieth centuries because Paris was a major artistic center in Europe. Tchaikovsky met many of his French contemporaries there as well as hearing the music of these and other composers in performance. Tchaikovsky also met Berlioz who traveled to Moscow. He was enamored with the music of Delibes and his orchestration in the ballets *Swan Lake* and *Sleeping Beauty* reflect Delibes’ use of the cornet à pistons. Vaughan Williams studied with Ravel and Elgar’s orchestral palette reflects the influences of Chabrier and Delibes. Giuseppe Verdi had a close association with the Paris Opéra through the commissions of *Les Vêpres Siliciennes* and *Don Carlos* which gave him first-hand exposure to the use of the cornet à pistons in the French orchestras.

Igor Stravinsky and Sergey Prokofiev spent significant time in Paris. Both composers were associated with Dyagilev and the Ballets Russes in Paris, therefore they were aware of the orchestral forces in Paris. The Stravinsky ballet *Petrushka* (1911) and Prokofiev’s *Romeo and Juliet* (1936) exhibit the French influence of the use of the cornet in ballet music. The document examined both of these works, particularly Stravinsky’s, as well as use of the cornet in
other compositions of these two composers.

The cornet à pistons provided the nineteenth century French composer with a completely chromatic high brass instrument. This instrument developed throughout the nineteenth and early twentieth centuries from military instrument to one of a respected stature. The cornet, in French orchestration and in the scoring of non-French composers who reflected a French influence in their music, performed an important role. As a chromatic instrument, the cornet à pistons bridged the interim period in French orchestral trumpet playing when these musicians strongly opposed the integration of the valved trumpet into the orchestra. From the music examined in this document, one can determine the dominant role of the cornet à pistons throughout the nineteenth century only to eventually be equalled to and replaced by the valved trumpet in French orchestras.
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